

U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ Œ \$ % & c £ ! ? () []

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME THREE, NUMBER FOUR, DEC. 1976

In This Issue:

One Dozen Inimitable Type Faces (Typefaces)

Type faces and typefaces: the comparison is striking. As Herb Lubalin neatly points out, you can't mix apples and oranges.

Editorial: Typeface Copyrights

In October of last year Congress passed, and the President signed into law, the first major revision of our basic copyright law. Typeface designers, however, are still not protected under this new law.

American Advertising of the 19th Century

A review of this splendid Bicentennial exhibit on view at the New-York Historical Society Museum, with reproductions of American advertising posters of the 19th century.

1977 Calendar

Our belated season's greetings with a calendar designed especially for our readers along with best wishes to you all for the good days ahead.

Raphael Boguslav's Calligraphic Doodles

Every now and again, we receive something from someone that really knocks us out. Such was the case when we came across an assortment of "calligraphic doodles" recently.

When Business Cards Meant Business

Looking for one thing often ends up in the finding of another. The enormous difference between present American business cards and old European ones is stunningly evident in the samples brought back from France by Alan Peckolick.

Ms. Hildy Maze

This time around, our famous featured female is one with an obsessive fascination for all sorts of materials and their textural and tactile qualities.

Comic Alphabets

In our efforts to bring exciting new and old alphabets to our readership, we occasionally happen on some that are distinguished not so much for the design of their letterforms as for their exceptional wit and humor.

What's New From ITC?

ITC Zapf International Light, Medium, Demi, and Bold are the new typefaces from the master craftsman and ITC—which only licensed ITC subscribers are authorized to reproduce, manufacture, and offer for sale.

Lou Myers' Hamlet

Scholars the world over have for years been analyzing every phase of Shakespeare's "Hamlet." Scholar Lou Myers offers his view of The Bard's most famous work.

Give Till It Hurts

A year ago Christmas, a handful of fortunate folk were gifted with a limited edition of a delightful little volume under the heading listed above—a reproduction of which we thought would add to your good fortune.



PAGE ONE



PAGE TWO



PAGE SIXTEEN



PAGE TWENTY-TWO



PAGE TWENTY-FOUR



PAGE THIRTY-TWO



PAGE THIRTY-FOUR

AMERICAN ADVERTISING OF THE NINETEENTH CENTURY—FROM AUTOMATODEON TO ZYLOBALSAMUM

There is no emotion more deceptive than nostalgia. No matter how Webster puts it, it is at base a lament for lost youth. Looking back, youth is invariably seen as bright and cloudless as a summer morning. The shadows have all faded, and so have the rains and the storms. Hard times are forgotten; only the serene and fond memories remain. Whittier set it down long ago, when the old man of his poem "dread his eyes on his garnished room to close of meadows and clover blooms."

It was the era of the horse and buggy and, to most of us in these troubled times, those days now seem to have been a period of utmost serenity, a magic time when the world was young and innocent, when everything was possible and the future stretched out illimitable.

This elegiac illusion has been dramatically brought home in another of our Bi-

centennial exhibitions, this one at the New-York Historical Society Museum—a remarkable stunning show, providing the public at large an opportunity to examine the technical and historical panorama of 19th century advertising in New York.

A veritable mountain of material is on display: bookplates, theatre programs, sheet music; posters, billheads, trade cards; catalogs, calendars, matchboxes; labels, tickets, and promotional literature—all from the magnificent Bella C. Landauer Collection of the New-York Historical Society, a truly spectacular exhibition never before seen by the public and the likes of which we are not likely to see again. Happily, however, Dover Publications has come out with a colorful oversized book of 101 of the advertising posters, edited by Mary Black—a copy of which should be a treasured addition to any library, and from which a select sampling appears on these pages.

These posters are the focal point of the

Columbia Bicycle: Seven bicycle feats are recorded in this poster illustration of the high-wheeled Columbia bicycle. Lithographer: The Forbes Company of Boston. About 1886.

1 Mile
IN
2 MINUTES
43 SECONDS
BY
JOHN KEEN

363 Miles
—IN—
26 CONSECUTIVE
HOURS BY
C. TERRONT
AT
ARICULTURA INL

COLUMBIA BICYCLE

1404 MILES
—IN—
6 DAYS
—BY—
C. WALLER

205 MILES
—IN—
22 Hours
TURNPIKE
ROAD
BY
E. COSTEN
AND
E. SMYTHE

AN EVER SADDLED HORSE WHICH EATS NOTHING

212 MILES
—IN—
22 Hours
55 Min.
ON THE ROAD
TO LONDON
TO BATH
AND RETURN
BY
W. BRITTON

1/4 MILE
—IN—
35% SEC.
Chestnut
Hill Boston
—BY—
G. FRANKS

10 MILES
—IN—
7 Hours
18 Min.
From PLYMOUTH
To LYNN
—BY—
E. APPELBAUM

597
WASHINGTON ST.

SEND 3 CENT STAMP FOR CATALOGUE & PRICE LIST CONTAINING FULL INFORMATION TO

THE POPE MFG. CO.
BOSTON
MASS.

HERB LUBALIN, EDITORIAL & DESIGN DIRECTOR
 AARON BURNS, EDITORIAL DIRECTOR
 EDWARD RONDTHALER, EDITORIAL DIRECTOR
 JACK ANSON FINKE, ASSOCIATE EDITOR
 ANDY DIDORA, TONY DISPIGNA, LOUISE FILI,
 ANNA McCUSKER, ALLEN MCGINLEY, TED SZUMILAS
 LOWRY THOMPSON, ALAN WOOD, ART & PRODUCTION EDITORS
 JOHN PRENTKI, BUSINESS AND ADVERTISING MANAGER
 EDWARD GOTTSCHALL, EDITORIAL ADVERTISING COORDINATOR

© INTERNATIONAL TYPEFACE CORPORATION 1976
 PUBLISHED FOUR TIMES A YEAR
 IN MARCH, JUNE, SEPTEMBER AND DECEMBER
 BY INTERNATIONAL TYPEFACE CORPORATION
 216 EAST 45TH STREET, NEW YORK, N.Y. 10017
 A JOINTLY OWNED SUBSIDIARY OF
 PHOTO LETTERING, INC. AND LUBALIN, BURNS & CO., INC.
 CONTROLLED CIRCULATION POSTAGE PAID AT NEW YORK,
 N.Y. AND AT FARMINGDALE, N.Y.
 PUBLISHED IN U.S.A.

BOARD OF DIRECTORS:
 EDWARD RONDTHALER, CHAIRMAN
 AARON BURNS, PRESIDENT
 HERB LUBALIN, EXECUTIVE VICE PRESIDENT
 JOHN PRENTKI, VICE PRESIDENT, GENERAL MANAGER
 BOB FARBER, SENIOR VICE PRESIDENT
 ED BENGUIAT, VICE PRESIDENT
 STEPHEN KOPEC, VICE PRESIDENT

U.S. SUBSCRIPTION TO INDIVIDUALS \$6.00; SINGLE COPIES \$1.50
 ELSEWHERE SUBSCRIPTION, \$8.00; SINGLE COPIES \$2.50

ONE DOZEN INIMITABLE TYPE FACES

The faces you see here need no captions. All are universally recognizable.

How come? They all have identical physical characteristics. Each has two eyes, two brows; a nose, a mouth, two ears and, in varying degree, hair on their heads. How come, then, they are so obviously different from each other? How come we can unfailingly distinguish one from the other?

Easy.

Because, besides the physical similarity, there exist factors that make these people uniquely different from each other.

As for instance:

Their individual ethnic, nationalistic, and religious backgrounds. The particular environment in which they were raised. The conditions that helped formulate their separate personalities.

They are of Catholic and Jewish, Protestant and Muslim backgrounds.

They are of American and German, British and Czech, Russian and Spanish, Hungarian and Italian descent.

Their bone structures are different.

Eyes are different; hair coloring is different; the look of them is different.

Some are black and some are white.

Some are male, some female.

Fat and thin.

Tall and short.

Sadder and wiser, louder and funnier.

The dozen includes a statesman, a diplomat, a scientist, two film directors, two actors, an artist, a musician, a couple of comedians, and a singer.

It all comes down to apples and oranges. Incomparable. Alike in that both are round objects, they are nonetheless as different as night and day, light and dark, up and down.

In brief, in spite of their basic similarities, they are unmistakable. There has been one, and only one, Winston Churchill. There is no one who was, is, or will be **similar** to Winston Churchill.

He is incomparable, unique. Inimitable.



PHOTOGRAPHS BY PHILIPPE HALSMAN

ONE DOZEN INIMITABLE TYPEFACES

The faces you see here need no captions, either. All are universally recognizable.

They all have identical physical characteristics. Each has 26 capital letters, 26 lower case, 10 numerals, one ampersand, dollar and cent signs, an asterisk, a question mark, one exclamation point, and an assortment of punctuation marks. How come, then, they are so obviously different from each other? How come they can unfailingly be distinguished from one another?

Easy.

Because, besides the physical similarity, there exist factors that make these typefaces uniquely different from each other.

As for instance:

Their ethnic and nationalistic backgrounds. The particular environment in which they were created and the time in which they were conceived. The individuality of the creators, and the social and technological conditions of the times that helped formulate their separate personalities.

They are of Roman and Latin, Gothic and Egyptian background.

They are Serifed and San Serifed.

Their structures are different.

Some are classic and dignified, while others are brassy and bold; the look of them is different.

Some are heavy, some light.

Some are masculine and some feminine.

Fat and thin.

Condensed and expanded.

Oblique, cursive and upright.

They each of them take on the individual personalities of their creators. Artists like Bodoni and Garamond, Goudy, Benton, and Miedinger, DiSpigna and Benguiat, Lubalin and Zapf.

It all comes down to apples and oranges. Incomparable. Alike in that both are round objects, they are nonetheless as different as night and day, light and dark, up and down.

In brief, in spite of their basic similarities, they are unmistakable. There is one, and only one, Lubalin Graph. There is nothing like Lubalin Graph. There is nothing similar to Lubalin Graph. Nothing.

It is incomparable, unique. Inimitable.

Final word. Typefaces, unlike people faces, can be copied. Easily. And typefaces, unlike people, are created. By artists. And there you have a basic problem in our industry: how best to protect the typeface designer's work of art? As U&L readers are aware, our United States Congress has been wrestling with this problem for some time. The editorial in this issue will bring you up to date on the status of these congressional discussions. Please read it on the page following; it's important to all of us.

ABCDEFGHIJKL MNOPQRSTU VWXYZ abcdefg hijklmnopqr stuvwxyz123 4567890\$(& ?!%'.,:;"')*	ABCDEFGHIJK LMNOPQRSTU VWXYZ abcdefg hijklmnopqr stuvwxyz 1234567890 \$(&?!%'.,:;"')*	ABCDEFGHIJKL MNOPQRSTU VWXYZ abcdefg hijklmnopqr stuvwxyz 123456789 0\$(&?!%'.,:;"')*
ABCDEFGHIJKL MNOPQRSTU VWXYZ abcdefgh ijklmnopqr stuvwxyz 1234567890\$ (&?!%'.,:;"')*	ABCDEFGHIJK LMNOPQRSTU VWXYZ abcdef ghijklmnopqr stuvwxyz 123 4567890\$(& ?!%'.,:;"')*	ABCDEFGHIJK LMNOPQRSTU VWXYZ abc cdefghijklmno pqrstuvwxyz 1 234567890\$ (&?!%'.,:;"')*
ABCDEFGHIJK LMNOPQRSTU VWXYZ abcdef ghijklmnopqrs tuvwx yz12345 67890\$(&?!%'.,:; ;-"')*	ABCDEFGH IJKLMN OPQRSTU VW XYZ abcdefg hijklmnopqr stuvwxyz 123 4567890\$(& ?!%'.,:;"')*	ABCDEFGHIJKLMN OPQRSTU VWXYZ a bcdefghijklmnopqrs tuvwx yz12345678 90\$(&?!%'.,:;"')*
ABCDEFGHIJ KLMNOPQRS TUVWXYZ abc defghijklmnop qrstuvwxyz 12 34567890\$(& ?!%'.,:;"')*	ABCDEFGHI JKLMNOPQR STUVWXYZ & 1234567890 α bcdefghijkl mnopqrstuv wxyz(\$-.,:;'"?)	ABCDEFGHIJ KLMNOPQRS TUVWXYZ ab cdefghijklmnop qrstuvwxyz 123 4567890\$(&?!%'. ,:;-"')*

Editorial:

Typeface copyrights: a status report.

Where are we?

As Vermonters enjoyed the reds and golds mixed with the evergreen greens on their hills, while Southern Californians surfed on their beaches during an October 1976 heat wave, Congress passed and the President signed the first major revision of our copyright law, Title 17 of the United States Code, which was adopted in 1909.

Typeface designers, however, are still not protected by the new law. Under pressure to pass the law at this session Congress decided to approve those sections revising existing law and to defer consideration of what has been called Title II, dealing with new areas of protection, until the next session. Legislation to protect the designs of useful articles, including typefaces, will be a first order of business for the concerned committees in the new Congress.

U&lc believes...

- in the principle of copyright protection so that the typeface designer can reap the benefits of his creation without fear of being plagiarized.
- in a limited protection. The life-plus-fifty-years protection of the new copyright law is not needed for typefaces. Fifteen years of protection should meet the needs of the typeface designer and would be consistent with growing international practice.
- liability for infringement should be limited to the prime infringer, such as the photocopyist, so that authors,

publishers, and typographic services, for example, would not be liable for damages.

- to be effective, the law should have teeth, such as punitive damages, injunctions and provisions for the destruction of infringing articles.
- the law should mandate cross-licensing of new designs and their names, under reasonable royalty terms. This is necessary so that no user or owner of a typesetting machine can be denied access to a new typeface because it is unique to a given system. Cross licensing would make all new typefaces available to all systems with only the free marketplace laws of supply and demand determining their actual production by any manufacturer or independent font producer.

All the above considerations were carefully incorporated into an amendment to Title II proposed by Congressman Edward Pattison, and now to be reviewed and acted upon in the new session of Congress. For this reason typeface designers, manufacturers, major associations representing typographic services, and consumer groups are supporting the Pattison amendment.

What needs to be done?

There are at least three major hurdles to be cleared before the kind of copyright protection covered by the Pattison amendment can become law.

1. Congress, especially the Senators and Representatives serving on the committees considering such legislation, need to be convinced that typeface designing is truly an art form... a useful and creative art form.
2. Both the House and the Senate and their appropriate committees must pass a bill protecting the design of useful articles (like Title II of the 1976 bill) and it must embrace typeface design protection clauses... ideally those of the Pattison amendment.

Theoretically, typeface protection could be a bill standing alone. Actually, our sense of Congress tells us there is not enough knowledge or concern about it in this form. The best chance for its passage is as part of a new law protecting the design of useful articles in a more limited manner than the new copyright law protects the design of works of art.

3. The Justice Department and some legislators have expressed concern that such new legislation, while protecting and encouraging designers of useful

articles, should not foster new monopolies. U&lc believes that in the area of typefaces the Pattison amendment meets these concerns. The broader package covering designs of such useful articles as lamp shades, toasters, furniture, appliances, etc. should also, we believe, be amended to take these concerns into account.

What you can do.

Let U&lc and your Congressmen and Senators know how you feel about this. While many have done their full share, indeed often more than their share, in writing letters to Congressmen, a contributing factor to the deferment of legislation was the feeling, voiced by some members of the House subcommittee, that not enough people seemed to care about it.

In addition to sending your opinions to your own Congressmen and Senators, you may want to write to those serving on the appropriate Senate and House committees. Since the makeup of those committees may change in the new session, U&lc will print the names and addresses of the new committee members in its next issue.

If the company you work for designs and manufactures or sells "useful articles," and would benefit from the protection of such designs, please alert the appropriate executives of your company to the upcoming legislation. Show them this editorial. If you, or they, would like additional information, let U&lc know.

★ AMERICAN ★
ADVERTISING OF
THE NINETEENTH
CENTURY—FROM
AUTOMATODEON
TO
ZYLOBALSAMUM

Petts and Straffin's Minstrels: This sprightly black-and-white poster, from the large Cleveland firm of W.J. Morgan & Co., illustrates the kinds of acts that enlivened minstrel performances throughout the country. Lithographer: W.J. Morgan. 1885.



stores, factories, bridges, concert halls, farm life, inventions, trains, stage sets, goods and produce, with many comic touches and flamboyant displays of Victorian type and printer's ornaments.

The immediate question that comes to mind on seeing these works is why hasn't there been a revival by modern designers and illustrators in recent times. Good question. We have seen other revivals such as Art Deco and Art Nouveau, yet nothing has been seen or imitated from this period of the 19th century. Why is this so?

Well, the emergence of photo-journalism is surely one factor. Economics is another. It must have taken weeks or months to produce such intricate detail, as opposed to one day (or even one hour) to produce a comparable image by photograph. But the principal reason would seem to be that design and illustration today are somehow lacking in the overall craft essential to turning out such specialized material.

Bella Landauer had an extraordinary sense of cultural history, one that was constantly expanding as she found additional material for individual business houses and theatres or made connections between allied or adjacent factories and the lithography or engraving houses which printed their advertisements. As she saved and rescued examples of American advertising, the material was marshalled into orderly ranks. As seen in the exhibition, the assemblage of material works almost as a time machine. Moving from decade to decade, it establishes an unforgettable picture of 19th-century American salesmanship, business, and industry.

And she accomplished this against all odds. Although 19th-century illustration was unconsciously making history, it was considered by most critics of the day to be little more than an eyesore. A news writer from the *Boston Evening Transcript*, celebrating the invention of the albertype and its use in reproducing works by Raphael, Titian, Turner, and Bonheur, typifies the disdain expressed generally by many contemporaries in viewing these advertisements:

"They seem to herald the day when the cheap wretches of Nassau Street, and the more wretched premium societies on good chromo-printing, shall be displaced by real and worthy representations..."

While this writer and his colleagues saw the material as cheap and wretched, it is gratifying that — through exhibitions such as this — these practical, often beautiful, examples of advertising — for so many years spurned — have finally come into their own, with disdain replaced by admiration.

By the time you read this, the exhibit may unfortunately be over; but you can still share in a part of it by treating yourself to a copy of the Dover publication. Titled "American Advertising Posters of the 19th Century," the book's 101 illustrations (34 in full color) provide valuable insight into the material culture of that period as well as providing the next best thing to a visit to the museum in the event you didn't get there.

Both the book and the exhibit offer visual evidence of the enormous talent and dedication of the 19th-century artist, whose efforts stand on their own as an art form with solid value as a memorable and inimitable record of the manners and mores, the hopes and the dreams, of Americans before the turn of the century. Revival, anyone? **JACK ANSON FINKE**

CONTINUED FROM PAGE 1

exhibition, standing as a small illustration of Mrs. Landauer's incomparable resource. They are related to the New York consumer from 1840 to 1898 and present an absorbing portrait of the city's streets, social life, homes and offices, entertainment and citizenry. From Columbia Bicycle (an ever-saddled horse which EATS nothing) through Zylobalsamum

(the "magic ingredient" in Mrs. Allen's Hair Restorative), the posters are an index to products or services which were once made, used, discarded, observed, or sold in New York.

As vivid examples of the "unsophisticated" era of American salesmanship, they make varied use of melodrama, medicine show barking, gaudy colors, and a great variety of graphics techniques and

styles to catch the attention of 19th-century passersby and the envy of art directors today. Besides bicycles and hair restorers, the posters advertise railroads, tobacco, insurance firms; fire engines, thread, theatrical entertainments; fashions, stoves, seeds; circuses, shoes, billiard tables among other goods and services.

They depict as part of their sales message scenes of American life, views of

PAVILION AT THE STATE AGRICULTURAL FAIR ALBANY N.Y. 1880.

RALPH & CO.

PROPRIETORS OF THE
UNION AGRICULTURAL WORKS
AND
MANUFACTURERS & DEALERS
at WHOLESALE & RETAIL in
FARMING IMPLEMENTS
& **MACHINERY**
WAREHOUSE & SEED-STORE
23 Fulton Street.
NEW-YORK.
E. RALPH, J. L. S. HOYT, H. R. WESTERVELT.

Ralph & Co.; Union Agricultural Works: While the poster illustrates two facades of Ralph & Co. near the East River at Fulton Street in New York, and the farming implements offered for sale there, the design, lithography, and chief invention are all Albany products. Artist: Elisha Forbes. Lithographer: Richard Pease. About 1855.

Sam'l of Posen, the Commercial Drummer: In the spring of 1881, Samuel of Posen opened at Haverly's 14th Street Theatre in New York with M.B. Curtis in the title role for a long run. Lithographer: The Strobbridge Co. of Cincinnati and New York. 1881.

Gilmore's Garden: Long flamboyant broadsides advertise two Wild West entertainments in New York at Gilmore's Garden at Broadway and Prince Street. Printer: W.H. Giffing, New York. 1892.

HAYERLY'S THEATRE!

M.B. CURTIS

SAM'L OF POSEN
THE
COMMERCIAL DRUMMER.

COMMENCING
MONDAY, DEC 4

GILMORE'S GARDEN!

MERRIAM SPOOK LESSEE
E. G. GILMORE MANAGER

Greatest Entertainment in the World

EVERY EVENING AT 8 O'CLOCK

2 TROTTING RACES
RUNNING RACES!
LADIES' FLAT RACES!
INDIAN LIFE!

OR A CHASE

FOR A WIFE

INDIANS & MEXICAN RANGERS

50 Cts. ADMISSION 50 Cts.
Reserved Seats 25 Cents Extra.

THE ORIGINAL AND WORLD FAMED
WILD WEST
AND GREAT
FOREPAUGH SHOWS

SUBSTANTIAL AND STARTLING REPRODUCTION OF
GEN. CUSTER'S MEMORABLE BATTLE OF THE LITTLE BIG HORN



WHAT THE
People Want
IS A
Place to Go
AND
SOMETHING TO SEE



IT IS AN
Absolute Fact
That the
SPECIAL
EXCURSIONS

THE ATROCIOUS
MOUNTAIN MEADOW MASSACRE



POSITIVELY THE MOST NOVEL
GIANTIC EXHIBITION
EVER PRESENTED
WILD WEST
HAPPENING
CUSTER BATTLE
MOUNTAIN MEADOW MASSACRE
GRAND CIRCUS
UNION AND HONORABLE
ALL COMBINED IN 1888



Where to Go
AND
HOW TO
Get THERE
SEE
GENTLY OUR 4 THIS BILL



**JOHN O'BRIEN'S
SIX SHOWS
CONSOLIDATED!**

The GORGEOUS PARADES all its glory will pass through the streets forming
A Dazzling Array of Splendor
A KALEIDOSCOPE CORTEGE
3 CHARIOTS
Hundreds of English Horses
And Teams of Andalusian Mules, followed by Giantic Elephants
3 BRASS BANDS
53 IRON GIRDED PALACE DENS
MUSEUM VANS

ADMISSION 50 CENTS
Children under 9 years of age 25 Cents
Doors open at 1 and 7 P. M. Commence at 2 and 8 o'clock, P. M.

CROSBY BUTTERFIELD & HAVEN
MANUFACTURERS OF
ROPER'S
CALORIC ENGINE
AND
IMPROVED BOOT & SHOE MACHINERY.

SOLE DIES.
CRIMPER
ROPER'S BOOT & SHOE CUTTER
FEATHER EDGER
ROPER'S JAW
ROPER'S SHOE PRESS
ROPER'S SHOE STAMP
ROPER'S SHOE LAST
ROPER'S SHOE BLOCK
ROPER'S SHOE FORM
ROPER'S SHOE MOLD
ROPER'S SHOE PATTERNS
ROPER'S SHOE TOOLS
ROPER'S SHOE ACCESSORIES

NEW YORK
No. 22 Dey St.

Wild West and Great Forepaugh Shows:
Even as the circus attracted urban dwellers,
the combined Original and World Famed
Wild West and Great Forepaugh Shows drew
out-of-towners into the city from all corners.
Printer: Morrell Show Print, Philadelphia.
1888.

John O'Brien's Six Shows Consolidated:
In this action poster, a glorious circus parade
weaves its way down the page to the show's
elephants and an arched bandwagon
drawn by an incredible team of forty horses.
Artist & Printer: James Reilly, New York, 1866.

Crosby, Butterfield & Haven: The pride
that the 19th-century manufacturer took in
new and complex machinery is exemplified in
this poster advertising the heady merits of
Roper's caloric engine in the manufacturing
of shoes. Lithographer: Rae Smith, New York.
About 1868.

Try Rice's Seeds: Caricature and exaggeration, two elements of comic illustration, mark this exuberant poster for "The Best Cabbage in the World." Lithographer: Cosack & Co., Buffalo and Chicago, 1870.

D.M. Ferry & Co.'s Celebrated Seeds: This Detroit importer and grower of fine seeds surrounded the rustic wood letters of "Seeds" with advertisements for its Premium Cabbage, Purple Top Strap Leaved Turnip, and Improved Yellow Swede or Rutabaga. Lithographer: Calvert Engraving Co. About 1880.

May Carleton's Last Triumph! Star of the Valley: The dramatic woodcut illustrating this poster transports the reader from New York to the middle states in the "wild and unfathomable mystery that surrounds the heroine." Artist: Richard Shugg, New York, 1859.

Alvin Joslin: This hayseed comedy opened at the Windsor Theatre in New York; how often it supplied the "180 laughs" in New York is a matter for conjecture, since its real popularity was in the sticks. Artist: Emil Rothengatter, Lithographer: The Strobridge Co. Cincinnati, 1882.

TRY
RICE'S SEEDS

Warranted to Head!

99 in 100

THIS VARIETY IS NOT AFFECTED BY THE CABBAGE WORM.

True Early Winningstadt
THE BEST CABBAGE IN THE WORLD
GROWN BY **JEROME B. RICE,**
At the Cambridge Valley Seed Gardens, Cambridge, N.Y.

D.M. FERRY & CO'S
CELEBRATED

D.M.F. & CO'S
PREMIUM CABBAGE

D.M.F. & CO'S
PURPLE TOP STRAP LEAVED
TURNIP

D.M.F. & CO'S
IMPROVED YELLOW SWIDE
OR RUTABAGA

SEEDS

FOR SALE HERE.

MAY CARLETON'S LAST TRIUMPH!

A TALE OF DEEP AND THRILLING INTEREST.

Gipsy Gower
OR THE
STAR OF THE VALLEY!
A TALE OF MYSTERY IN NEW YORK AND THE MIDDLE STATES.
By **COUSIN MAY CARLETON**
Author of "The Rover Chief," "Edith Percival," Etc.

New York Mercury
FOR SATURDAY, NOVEMBER 5, 1859.

Like all the stories of the talented young American Author, COUSIN MAY CARLETON'S "GIPSY GOWER" will be found of the most intensely thrilling character. The wild and unobtainable mystery that surrounds "Gipsy" the heroine is of itself almost a miracle of art, and will hold the reader spell-bound to the very last chapter.

THE NEW YORK MERCURY is the largest, handsomest, and most beautifully illustrated story paper in the world. It is the best, richest, and in all respects the most valuable of its kind. It is published weekly, and is sold by all the news-vendors in the city and country. All subscribers receive a copy of the NEW YORK MERCURY and may send it by the regular route. Terms, \$5.00 a Year. Three Copies Sent without charge to all NEW YORK and near City clubs. See Merchants' Directory for names and prices.

LATHROP, NORTHWORTH & WHITNEY, Proprietors,
33 Spruce Street, New York City.

CHAS. L. DAVIS' CELEBRATED ALVIN JOSLIN COMEDY COMPANY.

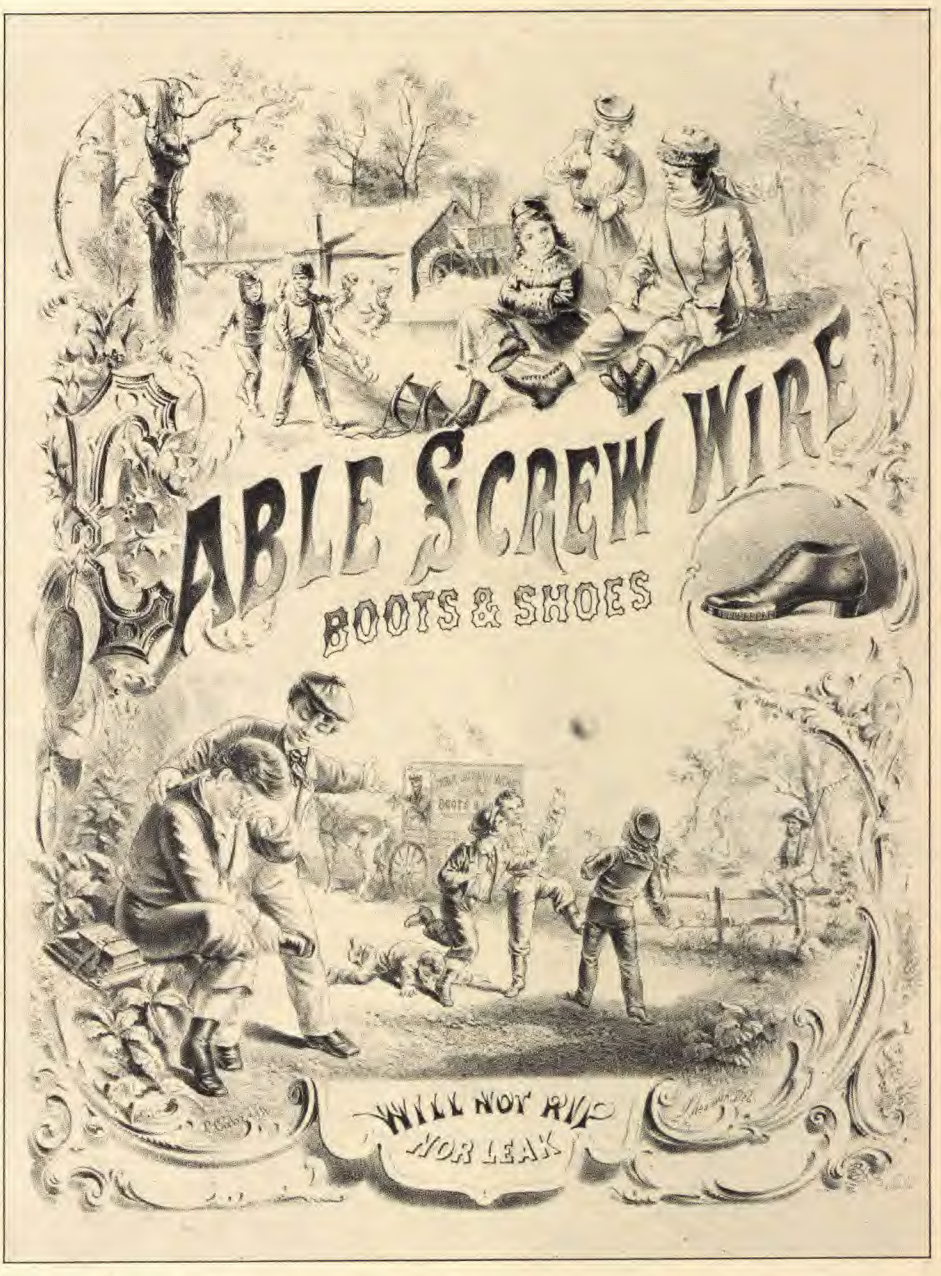
180 LAUGHS IN 120 MINUTES.

The Remington Armory and Sewing Machine Works: In 1870, in a period of general peace, the Remington gun manufacturers turned their skills to the development of a sewing machine—like the one pictured here stitching out the word "Remington" on her treadle machine. Lithographer unknown. About 1875.

Cable Wire Boots and Shoes: This poster shows the virtue of wearing Cable Screw Wire boots and shoes through the seasons of winter and spring. Artist: (Probably James A. Shearman); Lithographer: Peter Calvi, New York. 1875.

The J.M. Brunswick & Balke Co.: John Brunswick made the first billiard table in America in 1845; in 1882, he joined with Julius Balke to organize a company which, today, is one of the largest manufacturers of billiard equipment in the U.S. Lithographers: Kurz & Allison, Chicago. About 1885.

The New York Times: This beautiful design forecasts the dramatic change that took place in advertising posters in the last years of the 19th century, as graphic designers skillfully transferred the ideas of the Art Nouveau movement to prints and lithographs. Artist: "E.P./95" (Edward Penfield?); Lithographers: Liebler & Maass, New York. 1895.



CHISEL & STEEL SQUARE WORKS

SWANTON VERMONT

THOMAS DOUGLASS 83 BEEKMAN ST. N. Y.

MANUFACTURER OF SQUARES, CHISELS, SAWS, AXES, HATCHETS, AUGERS, BITTS &c. &c.
 Importer and general Dealer in Foreign and Domestic Hardware.

Chisel & Steel Square Works: This handsome illustration offers a number of detailed drawings to inform customers of the production and sale of the tools advertised. Artist: Charles Parsons; Lithographer: Endicott & Co. About 1890.

The "Uncle Sam" Range: Uncle Sam's Little Dinner Party of 1876 was clearly a Centennial celebration to remember. "Feeding the world" are Uncle Sam and Columbia, who preside at a banquet table with the children "Dixie," "West," and "New England." Lithographers: Schumacher & Eitlinger.

The Original Black Crook: The performance of the "original" Black Crook advertised in this poster and featuring Queen Stalacta took place after 1880, the year that Strobridge & Co. became the Strobridge Lithographing Co. About 1881.

Supplement to Fashions for 1867-68: Piggyback ads for suppliers to H. Clay's men's fashions store appear almost as painted wings on a scene borrowed from 19th-century melodrama; an early blow for women's lib may be seen, lower left, in the flat declaration: "One Girl's work equal to 12 Men!!" New York, 1867.

Wood's Museum: Buffalo Bill: Twenty years earlier than the cowboy-and-Indian thriller at Gilmore's was the presentation of Ned Buntline's Buffalo Bill, with J.M. Ward playing the "king of the Border Men." Printer: Merrilow & Son, 1872.

Barnum's American Museum: A print of this fabulous view of Barnum's Museum was sold at auction in 1920 as part of the prized effects of Tom Thumb, the most famous of P.T. Barnum's entertainers. Artists and Lithographers: Charles Severin & Eliphalet Brown. Printer: C.W. Lewis, New York, 1851-52.

FEEDING THE WORLD BY THE AID OF THE RANGE

THE UNCLE SAM RANGE

MANUFACTURED BY ABENDROTH BROS 106 & 101 BEEKMAN ST. 102 PEARL ST. NEW YORK.

THE ORIGINAL

BLACK CROOK

STALACTA

WOOD'S MUSEUM
 COMMENCING MONDAY EVE'G, NOVEMBER 11th, 1872.
 SIX NIGHTS AND SATURDAY MATINEE
J. M. Ward as Buffalo Bill!
 FRED & MARDEN'S GREAT DRAMA FROM RED HUNTLINE'S WEEKLY STORY.

BUFFALO BILL!

KING OF THE BORDER MEN!

PLAYED EIGHT WEEKS IN NEW YORK.

150,000 PEOPLE

ENDORSE IT!

GREAT BORDER STORY!

INDIAN SOCIETY DRAMA

Life on the Plains! Western Perils!
 BUFFALO BILL MATINEE SATURDAY! FRIDAY, J. M. WARD'S BENEFIT!

<p>Dale Manufacturing Company PATERSON, N. J. DEPT. Thos. N. Dale & Co. Importers & Manufacturers Clothiers & Tailors Trimmings. Nos. 17 & 19 Warren St. NEW YORK.</p>	<p>H. W. STEHR & CO. CLOTHS Cassimeres, Vestings &c. 70 READE STREET near Broadway, NEW YORK.</p>	<p>G. H. WITTHAUS & Co. Importers & Manufacturers OF FINE MEN'S FURNISHING GOODS FASHIONABLE MERCHANT TAILORS TRADE 318 Broadway, NEW YORK</p>	<p>BERNHIMER & NEWMAN IMPORTERS & MANUFACTURERS OF TAILORS TRIMMINGS Hosiery & Gents Furnishing Goods 57 Chambers & 69 Reade Sts. (NEW YORK.) SOLE AGENTS for the O.K. SILK MILLS in PATERSON, N. J.</p>	<p>Chas Beardslee, Bro's & Co No 102 New Number 403 North Main St (ST LOUIS, MO.) IMPORTERS AND WHOLESALE DEALERS IN CLOTHS CASSIMERES VESTINGS & PIECE GOODS OF ALL KINDS FOR Mens Wear, Tailors Trimmings</p>
<p>Carhart, Whitford & Co. Manufacturers & Wholesale Dealers FINE CLOTHING. AMERICAN EXPRESS BUILDING 55, 57, 59 & 61 Hudson St. near Duane NEW YORK.</p>	<p>SUPPLEMENT TO FASHIONS FOR 1867-68, BY H. GLAYS, NO 8 JOHN ST N. Y.</p>			<p>CHAS BEARDSLEE, BRO'S & CO. NO 56 LAKE ST. CHICAGO, ILLINOIS. Importers and Wholesale Dealers in CLOTHS CASSIMERES VESTINGS AND PIECE GOODS OF ALL KINDS FOR MENS WEAR & TAILORS TRIMMINGS.</p>
<p>Weaver, Richardson & Co IMPORTERS & DEALERS IN WOOLLENS, GOODS ADAPTED TO MENS WEAR. 66 & 68 Reade St. Near Broadway, NEW YORK.</p>	<p>HORSWELL, KINSLEY & FRENCH IMPORTERS OF FINE WOOLENS 124 1/2 ST. MURPHY ST. BOSTON.</p>	<p>Leshner, Whitman & Co. IMPORTERS OF CLOTHIERS TRIMMINGS 270, 281 & 283, BROADWAY. NEW YORK.</p>	<p>BRAINERD & ARMSTRONG IMPORTERS & DEALERS IN SEWING SILK MACHINE TWIST Tailors Trimmings &c. 169 BROADWAY NEW YORK.</p>	<p>MERRILL & CO IMPORTERS & MANUFACTURERS OF CLOTHIERS & TAILORS TRIMMINGS 31 Warren Str. NEW YORK.</p>
<p>The Worlds great want!! BUTTON'S REED'S PATENT REVOLVING BUTTON RIVETER. PRICE ONLY 16 DOLLARS!! One girl's work equal to 12 Men!! Please call or direct orders to the Company's Office U. S. PAT. BUTTON RIVET & CO. INC. CO. No 110 Leonard St. NEW YORK</p>	<p>RUNK & WHITE YOUTH'S BOYS CHILDREN'S CLOTHING WHOLESALE 398 Broadway, CORN. WALKER ST. NEW YORK</p>			



Patent Cylinder Lithographic Printing Machine: This poster featuring the rotary press shows one of the machines that revolutionized printing in America, permitting production of six times the number of impressions possible by flat-bed press and making the modern newspaper possible. Lithographers: Forst, Averell & Co. 1870.

Payn & McNaughton: The intoxicating scents of cocoa and tobacco intermingled in the shop must have provided an irresistible lure to turn in at the sign. Printer unknown, probably Albany. About 1847.

Henry Miller's Tobacco: Henry Miller's "gorgeous tobacco chariot" passes along Broadway opposite the St. Nicholas Hotel just four years after its construction. Lithographers: Sarony & Major, New York. 1855.

Resolute Fire Insurance Company of the City of New York: In 1863, the firm of Hatch & Co. reprinted this poster from one published earlier by James Shearman and Charles Hart, the designers of this charming little stage bearing the equally charming legend: "Capital \$200,000."

PATENT CYLINDER LITHOGRAPHIC PRINTING MACHINE



R. HOE & CO
Manufacturers
PRINTING MACHINE & SAW
Nos 29 & 31 GOLD STREET
AND ON
BROOME, SHERIFF COLUMBIA AND GRAND STS.
LONDON, ENG. NEW YORK.

PAYN & McNAUGHTON,
ALBANY, N. Y.

MANUFACTURERS
of
TOBACCO
SNUFF
CIGARS
CHOCOLATE
AND
Prepared Cocoa.

Dealers in
PIPES
MATCHES
MUSTARD
PLUG
TOBACCO

No. 7 Broadway Albany
Imported Cigars
Snuff Boxes &c.

Sold Here

PAYN & McNAUGHTON'S
PURE GROUND
CHOCOLATE.
No. 7 BROADWAY,
ALBANY, N. Y.

DIRECTIONS: To use, break open wrapper, take out
the chocolate, and place it in the mouth, with the
directions that the wrapper is printed on.

HENRY MILLER'S



TOBACCO.



HENRY MILLER'S GORGEOUS TOBACCO CHARIOT
ALSO IN BROADWAY OPPOSITE ST. NICHOLAS HOTEL.
SALES ROOM 126 RAIDER LANE.

RESOLUTE

Fire

INSURANCE COMPANY



OF THE CITY
OF NEW YORK

SEVENTY FIVE PER CENT OF NET PROFITS
ANNUALLY DIVIDED TO POLICY HOLDERS WITHOUT LIABILITY.

W. M. RANDALL Secy. J. E. BURNHAM Pres.

SECURITY INCREASED **CAPITAL \$ 200,000** **COST REDUCED**
WITH LARGE PROFITS INCREASED BY PARTICIPATION.

CONGRESSES



Stove Polish.

Mrs. S. A. ALLEN'S

Mrs. S. A. ALLEN'S
WORLD'S
HAIR
Restorer.

FOR THE OLD & THE YOUNG
IT IS NOT A DYE

The Only Hair Dressing

Mrs. S. A. ALLEN'S
WORLD'S Hair-
DRESSING or
Zylobalsamum.



WORLD'S
HAIR

WORLD'S
HAIR

FOR THE BALD & THE GREY

RESTORER. DRESSING.

SARONY, MAJOR & KNAPP.

LITH. 449 BROADWAY, N.Y.

MESTAYER-VAUGHN CO.



The Author's Head.

GRAND OPERA HOUSE COMMENCING MONDAY, DEC. 4
Saturday Matinees Only.



Lotta.

Congress Stove Polish: Mayhem in the parlor is the theme of this scene, one of a long and curious catalog of unrelated dramatic incidents created by commercial illustrators. Lithographers: James Shearman & Charles Hart. 1861.

Mestayer-Vaughn Co.; The Author's Head: The Author's Head was presented in the mid-1880s when its stars, singing entertainers W. A. Mestayer and Theresa Vaughn, were at the height of their career as a comedy team. Lithographer: Central Lithographing and Engraving Co., New York. About 1885.

Mrs. Allen's World's Hair Restorer: The poster, surrounded by a strapwork border, is the work of Sarony, Major & Knapp, lithographers at 449 Broadway, where a "large corps of talented artists and printers enables us to produce every variety of work with dispatch." 1860.

Lotta, Grand Opera House: One of the most popular performers of her day, Lotta (Charlotte Crabtree) - although her acting capabilities were almost non-existent - was the greatest money earner on the 19th century stage. Lithographer: The Forbes Co., Boston. 1882.

Joy and Happiness

WINTER '77

SPRING '77

S	M	T	W	T	F	S
						JAN. 1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	FEB. 1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	MAR. 1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

S	M	T	W	T	F	S
					APR. 1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
MAY 1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	JUNE 1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		



ILLUSTRATIONS BY HEDDA JOHNSON

Through the New Year

SUMMER '77

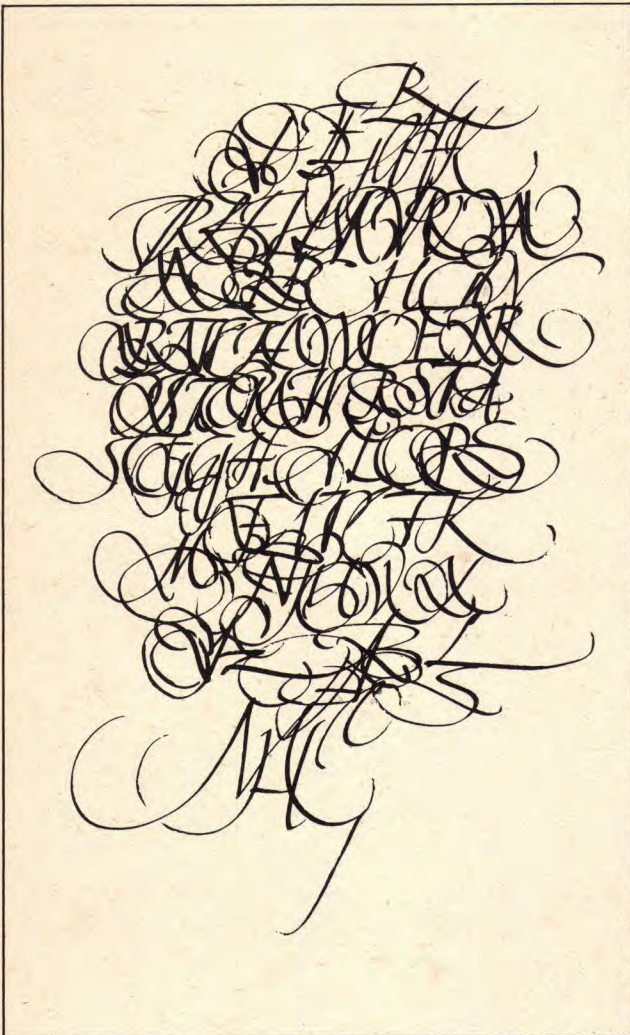
S	M	T	W	T	F	S
					JULY 1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	AUG. 1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	SEPT. 1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

FALL '77

S	M	T	W	T	F	S
						OCT. 1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	NOV. 1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	DEC. 1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31



Raphael Boguslav's alligraphic Doodles



It is chance that makes history. The panoramic future of men, nations, races, religions, languages, often depends upon the cast of a die, the turn of a card, the whim of the moment.

The fact that you are you, and not someone else, hinges upon a series of convoluted events reaching back to the dawn of time. Your parents had to meet, and their parents before them, and so on for countless generations.

So it is with Raphael Boguslav. Had he not, at his historical moment, age twelve, been in the public library at Washington Heights in New York City, he might never have turned his hand to lettering and we would never have been able to enjoy such calligraphic doodles as appear here in this issue. But he was at the public library, and he did happen on a Studio Publications copy of "Lettering of Today" and therein caught the inspiration that set his sights in the direction of artful writing.

Of course, there's a fair likelihood that the basis was already there awaiting maturity, for the Boguslav family was headed by a father who proudly exhibited a masterful penmanship, emanating from his earlier days when he'd been a bookkeeper-calligrapher in his native Russia.

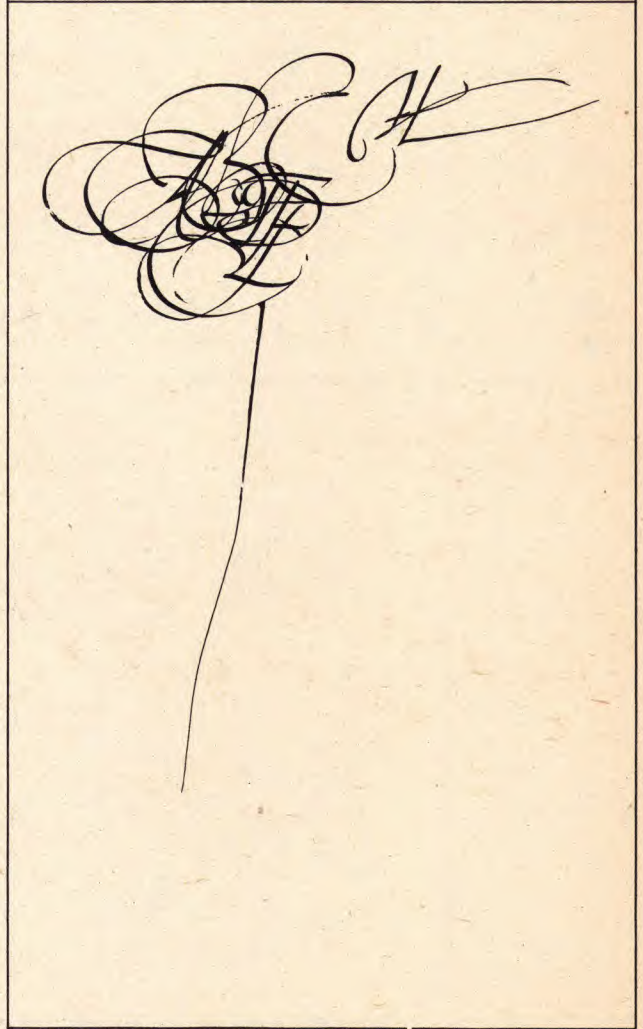
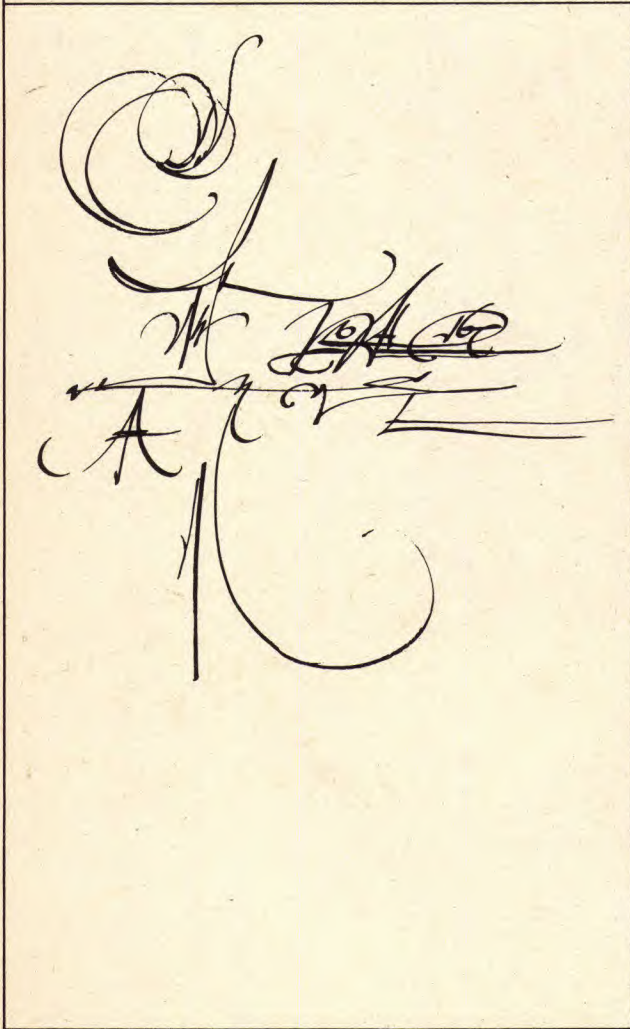
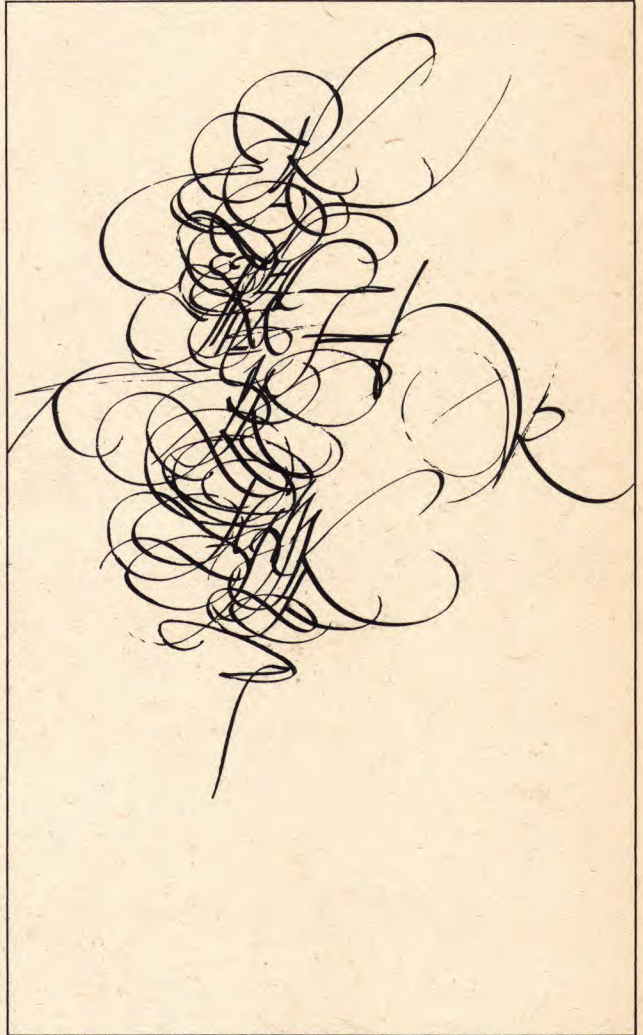
Of the various Boguslav children, Raphael was the only one who took up after his father and (as he puts it) "scrawls and still do." His first efforts "professionally" were a series of tiny window cards for display by a local jeweler, which earned him a few pennies during the hours after school—school being the High School of Music and Art and, subsequently, Cooper Union, where his first calligraphy teacher awarded him an F—mainly, he thinks, for "being a smart ass."

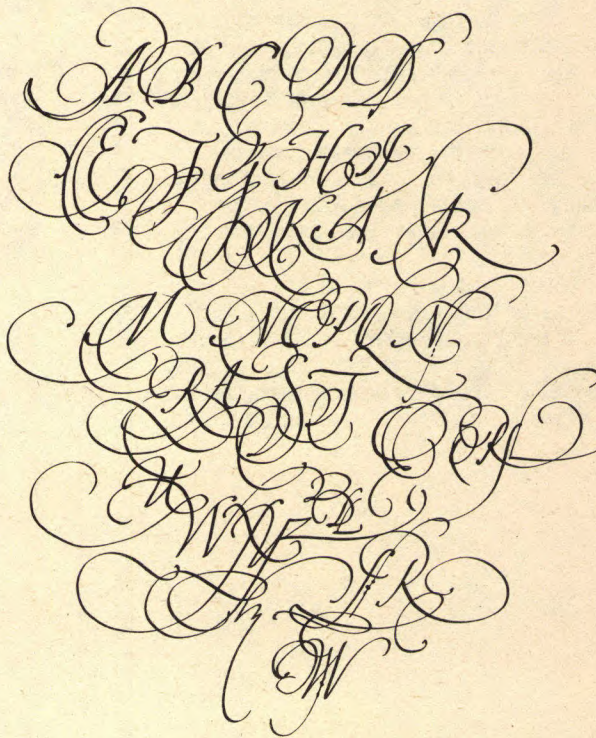
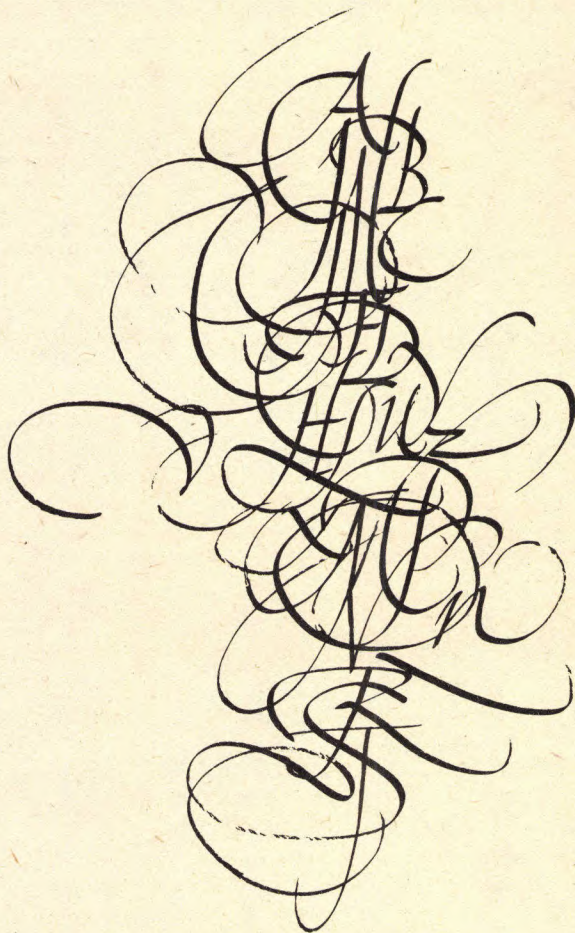
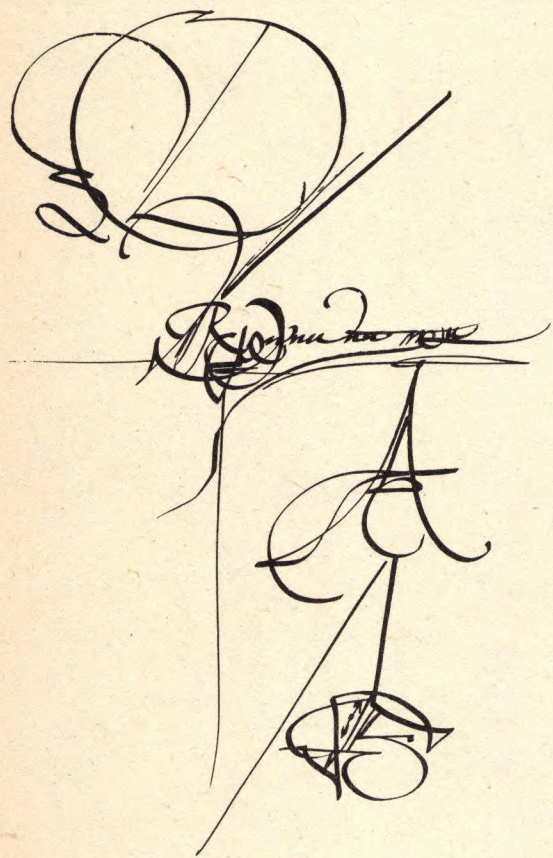
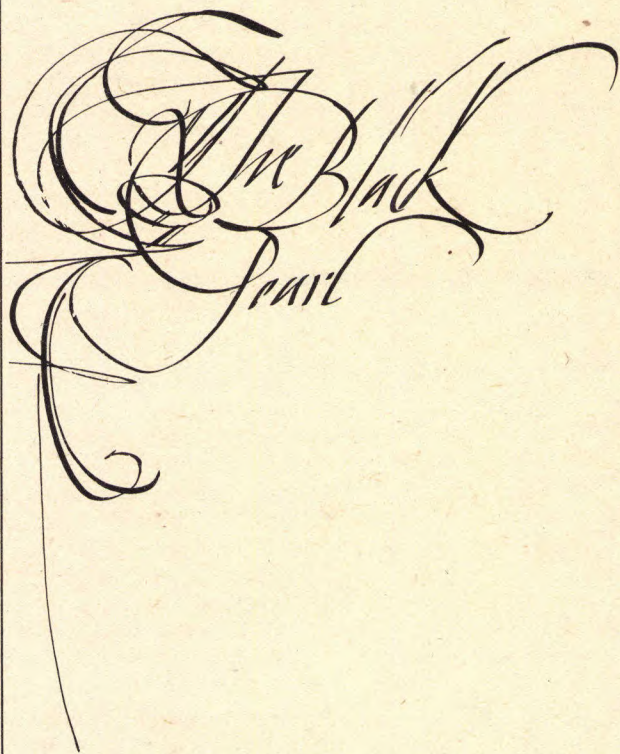
Boguslav's substantial background at Cooper Union, however, paid off randomly throughout a long and rather ambivalent career in graphics. No need to go into full tangential detail, but there were, for example, varied excursions into such uncommon offshoots as Folk Singing, Piano, Painting and, most recently, Jewelry. Additionally, there've been logos for, among others, New York Life, Hudson Paper, and the phototype "Visa."

Writing, in general, and serious lettering, in particular, fell somewhat into disuse until, some four years ago, Boguslav moved to Newport, Rhode Island—an urban refuge, where he relieved uneventful New England evenings with attempts to acquire (as is said) "the virtuoso flourished hand" by emulating such writing masters as Bickham, Velde, and Barbedor, who took over where his father and the public library had left off.

One such master of letter-making and carving, John Benson—absolutely without peer, in Boguslav's point of view—offered critical encouragement, moving him to teach at R.S.D., as he had previously at Cooper Union. And a fine local restaurant, the Clarke Cooke House, provided the not-so-unstimulating challenge of writing its menu.

In the main, Raphael Boguslav writes as an anodyne—seldom for money or fame, but rather from his love for letters and language and doodling—the results of which are shown here for your enjoyment. So it is that the editors of *U&Lc* present, not always giants like Goudy and Zapf, but anyone at all who sends us work we deem worthy of reproduction in our pages.





WHEN BUSINESS CARDS MEANT BUSINESS

Business cards in the United States have taken on a curious anonymity.

Most cards in use today provide little or no indication whatever of the character or nature of a company, and it would seem that American companies are determinedly trying en masse to remain enigmas. One is handed a card revealing such elusive designations as:

XYZ INTERNATIONAL

SO-AND-SO
VICE PRESIDENT

That's all. Cheaply thermographed to look like embossing and offering not a clue to the company's business. International what? Vice President of what?

It wasn't always thus.

Was a time when business cards were serious business. Before the advent of advertising, print and, subsequently, television, the most positive means of identifying a corporation — as well as sneakily separating it from its competition — was the business card. The only folk who take this handy form of communication seriously today are the Japanese, who pass out business cards with a dexterity that puts to shame those intrepid street entrepreneurs who push massage parlor flyers on any and all comers.

In the old days, information and extravagances ran high on these cards, and companies maintained stables of wits who did little more than think up provocative wordings. As early as 1692, for example, a business card was making the rounds bearing the legend above, right:

*Distributed by:
Benj Harris
London Coffee House
& Boston*

*The excellent approved
Antidote against all manner
of Catarrh & Gripings
called Aqua Anti-Terminalis
which, if timely taken, it
not only cures Catarrh &
Griping of the Gut and
the Wind Cholick, but
preventeth that woeful
Distemper of the Dry
& Belly Ache*

Now, there was a business card, and it took no deciphering or scratching of the head to interpret exactly what it was old Ben Harris was touting. Sophistication, however, in its inexorable way, kept simplifying and simplifying the printed message until the once-proud elegantly-composed business card reached the sorry state in which we find it today.

All of which is by way of longwinded introduction to our business — which is, the valiant quest of Alan Peckolick.

In a previous issue, Herb Lubalin described his search for porno postcards which resulted in the acquisition of 26 sedate French, art nouveau characters, from A to Z.

Peckolick, Herb's business associate, was determined not to let a similar fate overtake him. Considering himself abundantly more a man-of-the-world than Lubalin, he was sure that, at last he would get his hands on the real thing. And so it was that he stalked, with deliberate intent, the byways and alleyways of the Parisian Left Bank.

Sure enough, before he could murmur "Sacre Bleu!" a Black Leather Trench Coat appeared

out of the mist accompanied by the familiar: "Psssssst." Too suave and debonair to respond like Pavlov's dog, Alan nonetheless felt the accelerated blood coursing through his veins. No doubt it, this was it!

Casually now and adroitly concealing his genuine eagerness, Alan, quickly calling up his high school French, cleverly mumbled: "Qu'est ce que ca?" At once, the Trenchcoat was beside him: "Ah! L'Americaine parle Francais. Voulez-vous acheter les French postcards?"

There it was, loud and clear: French postcards. Somehow, Alan stifled his excitement. Careful now. An offhand shrug, a clomping down of the required francs, and the exchange was made — Alan, as Herb before him, racing off with his prize possession to the locked sanctuary of his hotel room.

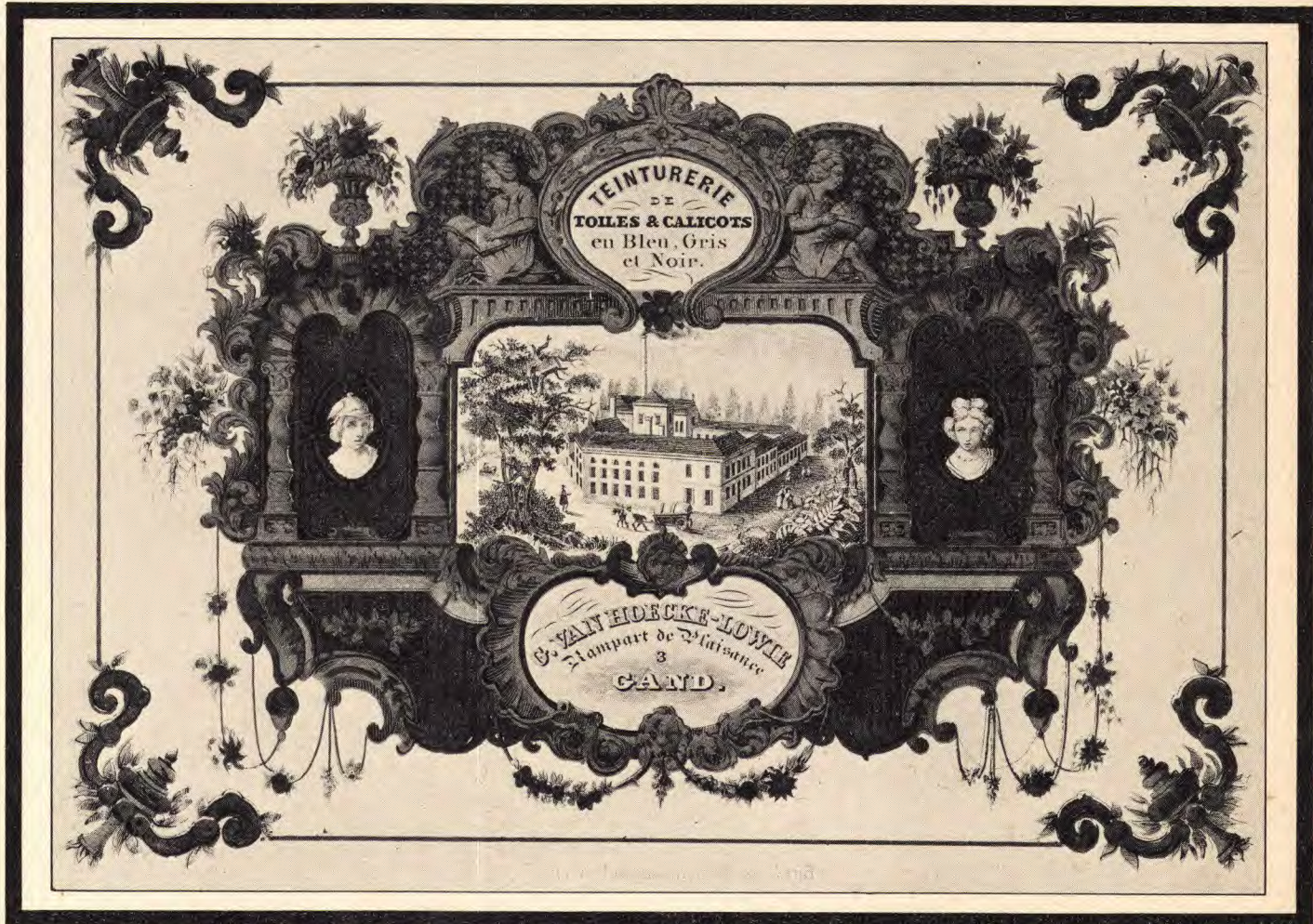
Tossing off a huge draft of anisette, he avidly ripped off the brown wrapping from the packet in a sex-heightened frenzy of curiosity and anticipation.

The contents were French cards all right, a collection of old business cards.

The cards were so marvelously artistic, so intricately designed, so foreign from their American counterpart, that Alan swiftly repressed all feelings of disappointment — being, in truth, thrilled to the very core. As we think you will be when you look over the random samplings he has selected to reproduce here.

Social scientists (pornographers), take heart. Next year, Lubalin tries again!

**COMPILED BY
ALAN PECKOLICK
WRITTEN BY
JACK ANSON FINKE**



THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER CONDENSED

P. PARMENTIER
FABRICANT DE TOILES

ISECHEM
Près de Courtrai.
Flandre-Occidentale

Lith de L. DEFFERREZ, à Salon, 10 Gand.

HÔTEL DU LION D'OR.

TENU PAR

A. G. G. G. G. G.
Place d'Armes N. 2.
OSTENDE.

GROENSEL MERKT, N° 1.

DE CURTE,
Goudsmid, Zilversmid
en Juwelier,

GEND.

Lith. de J. V. F. Compagnon, à Gand.

Donneur métallique
imitation de la dorure au feu.

L. JOURDAIN
COUPURE, N° 53.
GAND.

Pâtisserie de
Gâteaux & Cakéaux.

Travaux d'Orfèvre, bijoux, ornements, et également toutes espèces de bijoux d'après les anciens procédés et sur de nouveaux dont il est l'inventeur, fait des copies en relief et en creux ainsi que toutes espèces de médaillons et de pastilles, ornés de pierres précieuses, de perles, de rubis, de saphirs, de diamants, etc. et qui sont en vente dans son magasin, ouvert tous les jours et qui se trouve au Salon de la Ville, par rapport auquel il se charge de la dorure.

Den Bode
DER
MAETSCHAPPY
Broedermid & Tacelpuer.
L. Rombaut.

Lith. de L. Defferrez, à Salon, 10 Gand.

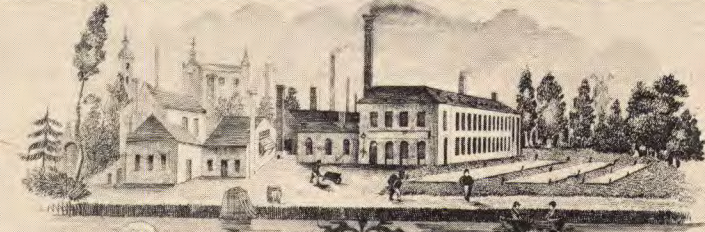
A. MEEËSEN
Sterre-Straet N° 6
by St. Michael's Berg,
GANT.

IN DEN GOUDEN HAEN
Verkoopte wolle Lakens
Cachemires, wolle Stoffen, wolle
Sattens, Möbel, en d. d. d. d. d.
Laken, Mousses de soie, etc.
Et une autre quantité en
épave de soie.

AU COQ D'OR
Vend des étoffes de soie,
Cachemires de soie, d'après
de Millard et pour M. d'Or, les
villes de Soest et Gand à un
prix égal et fixe.

GAND

Lith. de L. Defferrez, à Salon, 10 Gand.



E. DEHERT & FILS,
RUE DE BRUGES, N° 26, A GAND.

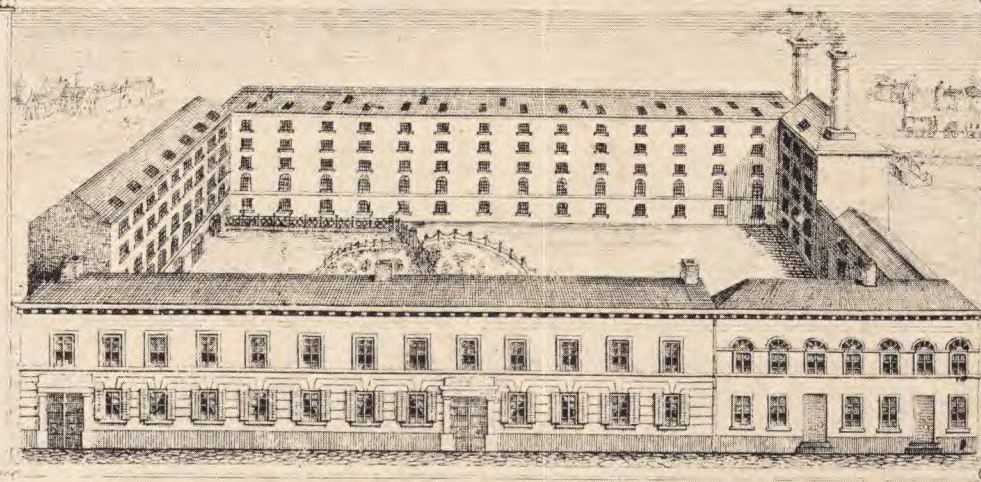
Filature et Tissage de Coton en toutes qualités et largeurs.
MAGASIN
de Calicos blancs, Basins, Shirts, Doublure, Croisés, Molletons,
Mousselines, Draps, Peignets, Lingerie.

Calicos teints pour Doublures.
Calicos et Shirts bleu.

R. Basse a Gand




Transfert de
Domicile
VANHOLLEBEKE-VAN LOO,
PEINTRE & DOREUR
Vient de transférer son Domicile
Rue du Sablon, N° 21.
BRUXELLES



**FILATURE
ET TISSAGE
DE LIN
ET
DE COTON.**

**RUE NEUVE
ST PIERRE
N° 3 BIS
A
GAND.**



F. ANSELE - GYSELINCK
Peintre Decorateur
et de Peintures

Rue Basse, N° 2 a Gand



J. THIBAUT
Peintre et marchand de couleurs
Rue aux laines 950
Divers.

Maison de Commerce
J. VAN PEECKEN FILS
 Blanchisserie
 Chemiseries
 Couverts
 ou tout genre
 Lingede Table,
 Calicots,
 Articles
 de Colon?
 actuellement rue S. Etienne, N. 45.
L. L. L. L.

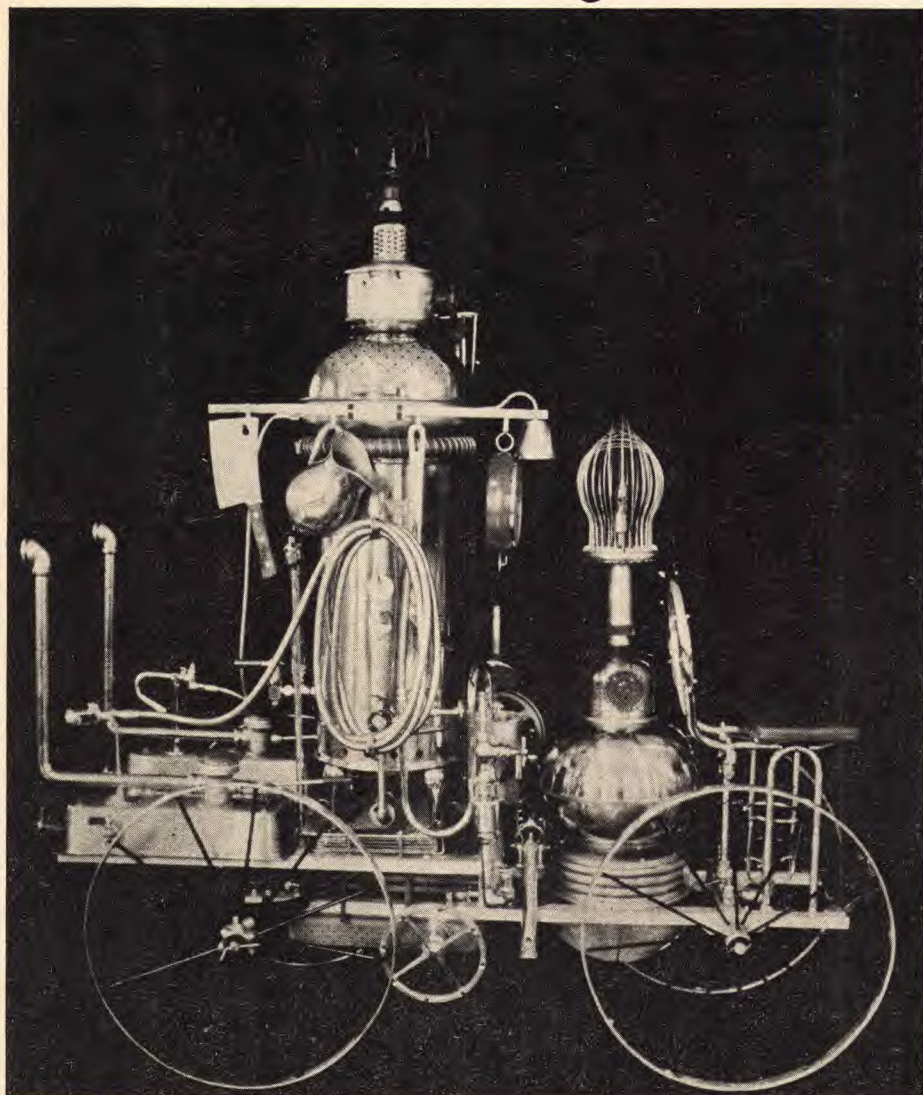
LETTRES
 APPRETER DE PEINTURE
 ET DECORS
L. DE BRUYCKER & J. VERCAUTEREN
 BOIS
 MARBRES
 RUE BASSE SAUVENIERE N. 846.
 LIEGE.

MAGASIN
 de Marchandises Anglaises.
J. VERPOEST FILS
 Négociant
 Rue haute, N. 73.
GAND.
 Jacquats, unis & jacués, Basins
 anglais, Calicots, Mitingo, toile patente
 toile d'Europe, Figue blanc, Dimite,
 Cuir anglais, impressions anglaises, Mérinos
 Chibets & Maelles, Dairs rouges & blancs
 Percales glacées & mousses toile d'Irlande
 Jupons à cordes, Caméto, Couste-
 pointes anglaises à usage.

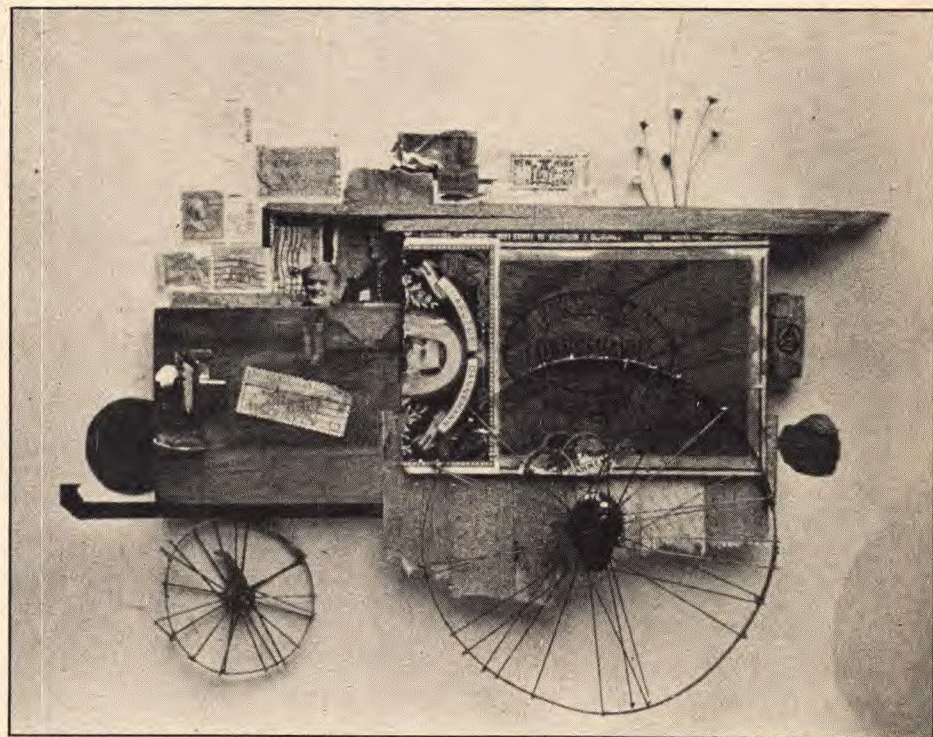
Litho de F. & E. Gusselnyck à Gand.
 F. G. J.

Ms. Hildy Maze

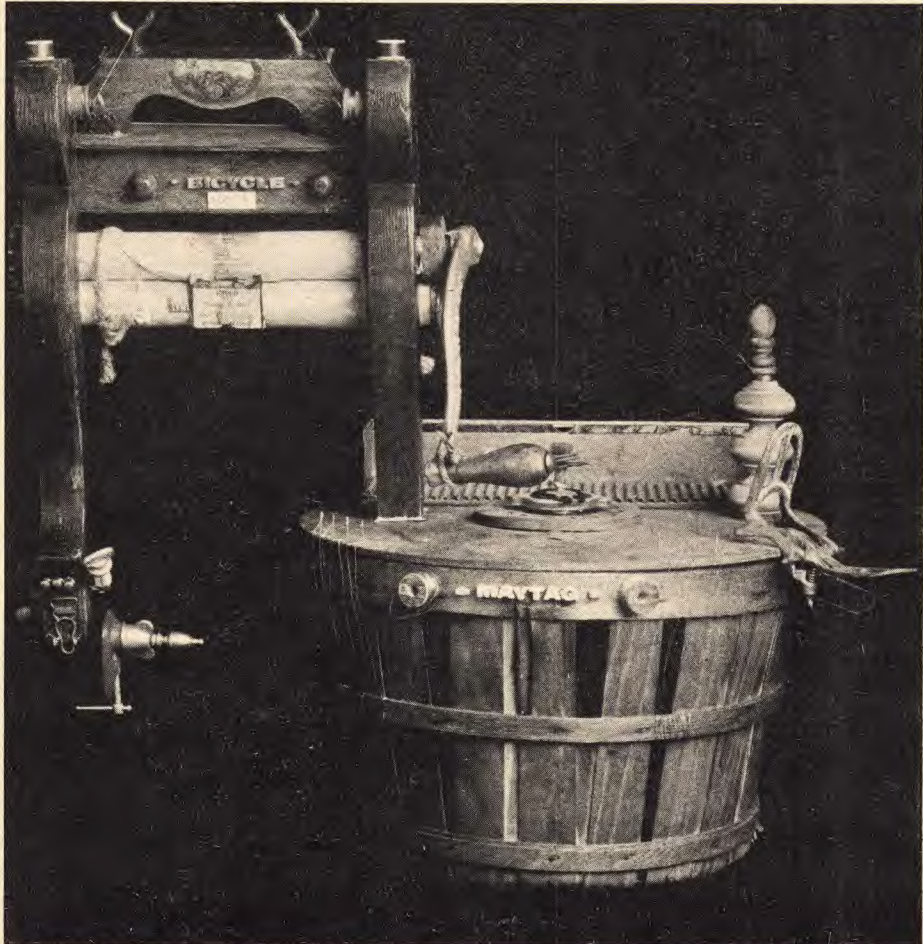
Amazing Hildy Maze is short of stature and long on talent (and fingernails). Hands down, Hildy has the longest unbroken fingernails in the history of the graphic arts—no small accomplishment considering the kind of work she indulges in. To look at this dark, beautiful, feminine creature you would never believe that she spends her life hammering—nailing—sawing—sewing—soldering—glueing—and—wiring—together found objects such as paper·fabric·wood·notions·flowers·wire·plants·gauze·furniture parts·cardboard·metal (from bulky auto parts to tiny watch springs), and you name it. All enough to make Pond's hand cream an absolute necessity. Hildy has an obsessive fascination for all sorts of materials and their textural and tactile qualities. But, mostly, her fascination is not so much with what these materials actually are, but with what they can become. Pictured here are a few of the results of her fertile imagination, stemming from her philosophy that there's no point to working if you don't get a kick out of it. It's obvious that these constructions were created with tender loving care augmented by a sense of humor and a dedication to "filling my life with fun." We're happy that she's happy, which ought to make you happy. Amazing! H.L.



FIRE ENGINE, DEVIN'S FOOD EQUIPMENT



OLD NEW YORK, PERSONAL WORK



WASHING MACHINE, AUDIENCE MAGAZINE



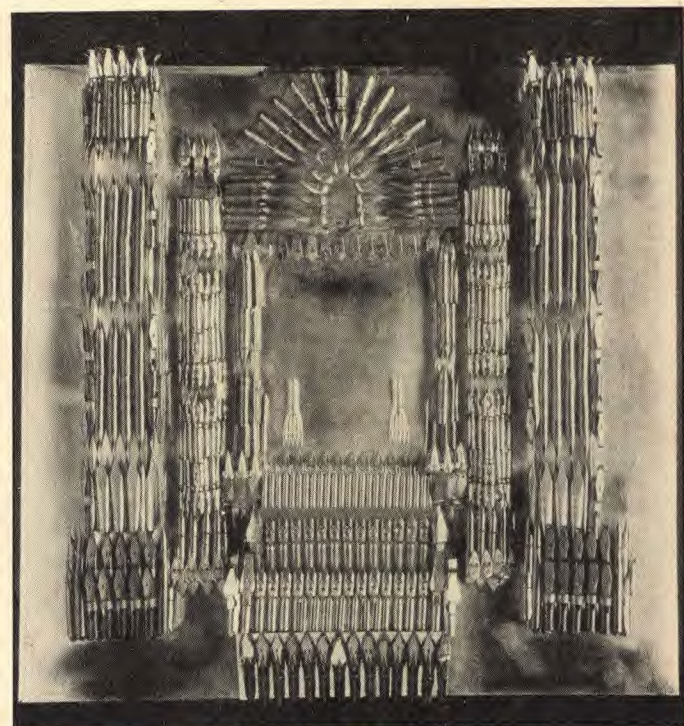
APOCALYPSE HORSE AND RIDER, SOCIOLOGY TEXT, HARPER & ROW



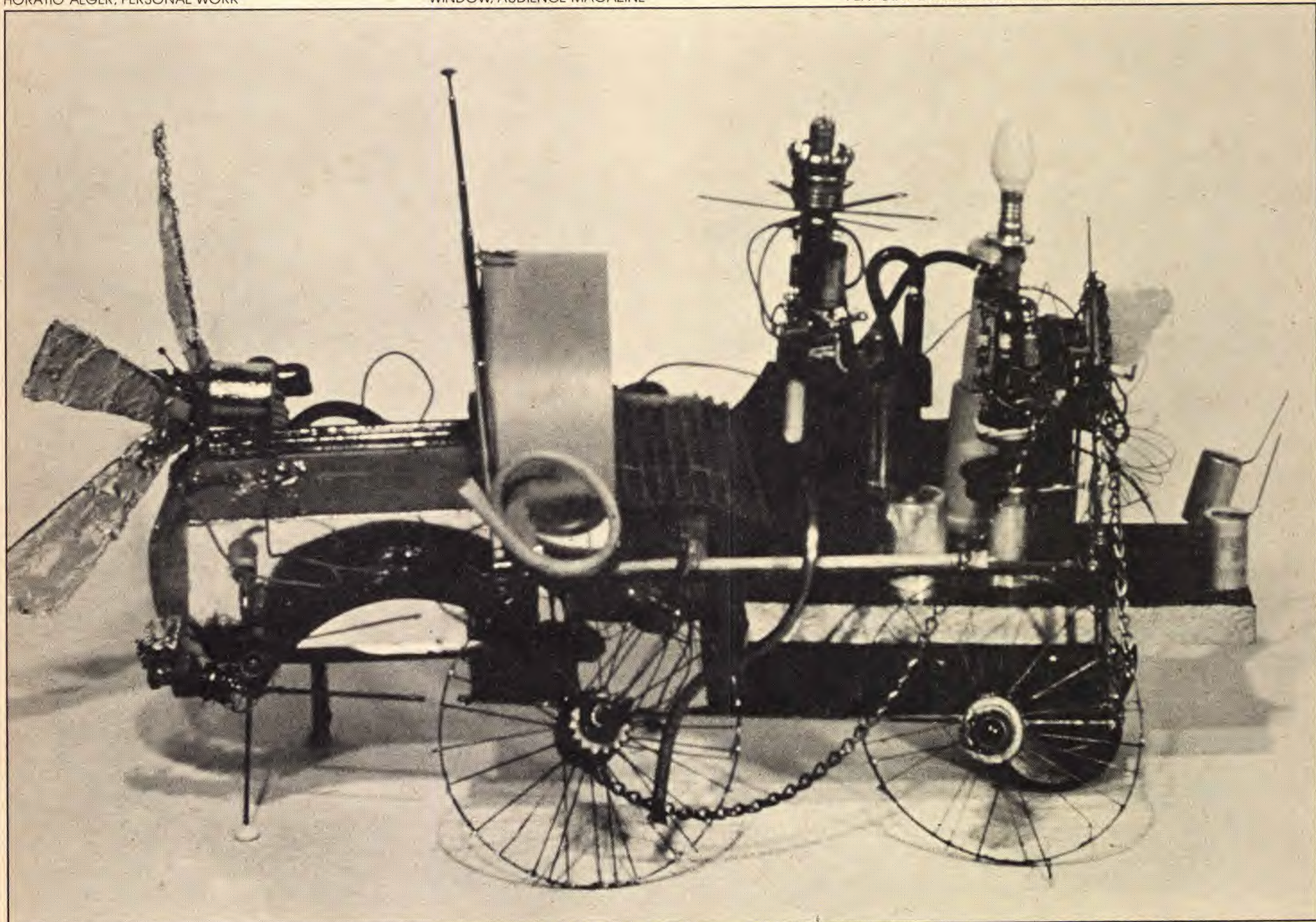
HORATIO ALGER, PERSONAL WORK



WINDOW, AUDIENCE MAGAZINE



PENPOINT CHURCH ORGAN, RANDOM HOUSE



OIL CONTRAPTION, ELEMENTS MAGAZINE



We are ever indebted to our interested readers and contributors who dig up unusual fascinating items to send along to us. In our efforts to bring exciting new (and old) alphabets to our audience, we occasionally come across some that are not so much distinguished for the design of their letterforms but, rather, for their unusual wit and humor. We have decided to publish these for you as often as their comedic content calls for it. The alphabets you see here were graciously sent to us by our first Ms. lady, Annegret Beier.

The first is by George Cruikshank, the famed 19th century illustrator-caricaturist-humorist whose marvelous memorable Dickensian characters (Oliver Twist) have influenced many 20th-century illustrative satirists. Printed by Lund Humphries, *Comic Alphabet* was published in book form by the Arts Council of Great Britain and was a contemporary favorite along with his equally notable *Fairy Library*, *Sketch Book*, and *London Characters*.



A
Alamode



B
Boots



C
Chumpanzée



D
Dining out



I J
Isaac & John



K
Kitchen Stuff



L
Latitude & Longitude



M
MonKies



R
Racing



S
Singing



T
Tantalizing



V U
Very Unpleasant

CROWN COPYRIGHT, VICTORIA AND ALBERT MUSEUM



E
Equality



F
Fashion



G
Going



H
Holidays



N
Nightmare



O
Orpheus



P
Pretty-Poll



Q
Quadrille



W
Waistcoat



X
Xantippe

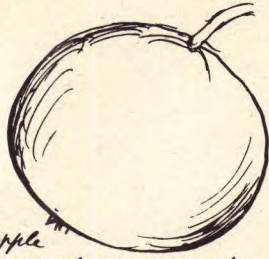


Y
Yawning



Z
Zoophyte

A a A



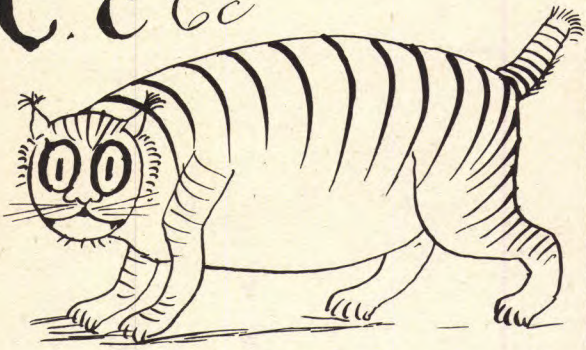
A was a lovely Apple
which was very red & round,
And when it tumbled off an Apple tree
And fell upon the ground.

B b B.



B was a lovely Bee,
It flew about a flower
And sang aloud, "a-buzz, a-buzz"
For more than half an hour.

C c Cc



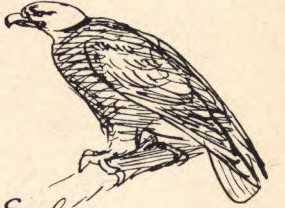
C was a lovely Pussy Cat; its eyes were large
And on its back it had some stripes, & pale;
and several on his tail.

D d Dd



D was a beautiful Duck
With spots all over his back.
He swam in a beautiful pond,
And when he came out, said, Quack.

E e Ee



E was a beautiful Eagle,
whose head was completely white;
He ate and looked at the sun all day,
And was fast asleep all night.

I i Ii



I was a little old Inn,
By the side of a dusty road
But very few travellers ever came
To that not very nice abode.

J j Jj



J was a small jackdaw
He lived on the top of a mill
And if he had not flown off,
He probably lives there still.

K k Kk



K was a very small King
Who wore a prodigious crown;
His cloak was of scarlet velvet,
Spotted with blue & brown.

O o Oo



O was an oyster
Who lived by the sea.
And he opened his mouth
As wide as could be.

P p Pp



P was a Pig, with a tail so curly,
Sometimes he was good,
sometimes curly.

Q q Qq



Q was a Quail
With a very short tail;
For he'd fed upon corn,
Ever since he was born.

U u Uu



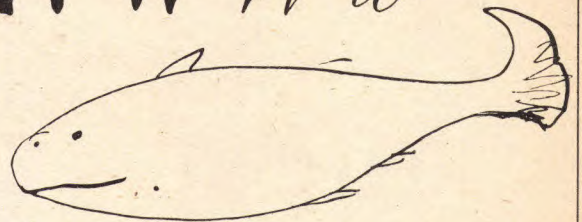
U was an Urn
Quite a beautiful Urn,
With a handle of wood,
Lest your hands you should burn.

V v Vv



V was a veil
On a fine lady's bonnet,
All made of green gauze
With spots all upon it.

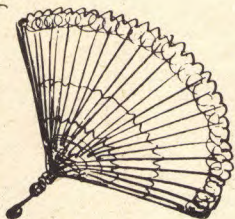
W w Ww



W was a whale,
Who lived in the sea,
And swam all about
As far as could be.

Our second alphabet is the work of a former darling of London, Edward Lear. It is called "A Nonsense Alphabet" and was drawn in 1880. Most of Lear's delightful efforts consisted of nonsense songs, stories, and laughable lyrics such as "The Quangle Wangle's Hat" and "The Scroobious Pip" (which was completed by Ogden Nash and reissued by The Typophiles in 1962). In England, Lear was known as the "Crown Laureate of Nonsense," and it is paradoxical that his ostentatiously uneducated craftsmanship exceeded his serious work. John Ruskin placed his work first on a list of 100 of the most delectable volumes of contemporary literature, and most of his drawings found their way to the United States. The existence, however, of this particular work was not suspected until 1951 when it suddenly appeared out of the blue - to be promptly acquired for the Victoria and Albert Museum, the first example of Lear's humorous art to find a place in a British national collection. The book was printed for Her Majesty's Stationery Office by Henry Ling Limited, The Dorset Press, Dorchester, and ranked with such other of his classics as *The Book of Nonsense*, *Calico Pie*, and *The Duck and the Kangaroo*.

Ff Ff



F was a beautiful Fan,
Made of Ivory, feathers, and lace,
And was used by a beautiful lady,
To shade her beautiful face.

Gg Gg



G was a little old Goose,
Who feeds all day upon grass,
And who makes no end of a hissing noise
At all the people who pass.

Hh Hh



H was a little old Hat,
Which was neither useful nor pretty,
So they sent it away to an Old clothes shop
In a street in London City.

Ll Ll



L was a very small Lamp,
It was lighted every night;
And whereas before the room was dark,
It made that room quite light.

Mm Mm



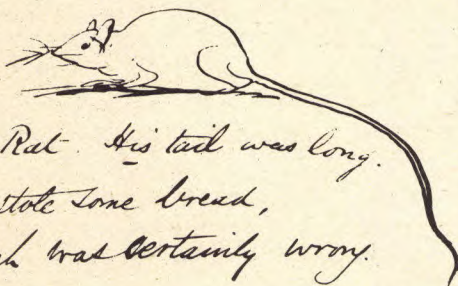
M. was a Magpie,
Black & white too,
He opened his wings,
And away he flew.

Nn Nn



N was a Nut,
Which grew in a wood,
But being quite hard
It was not very good.

Rr Rr



R was a Rat. His tail was long.
But he stole some bread,
Which was certainly wrong.

Ss Ss



S was a Snail,
Who crawled up a wall,
And crawled down again,
Crawl, crawl, crawl, crawl.

Tt Tt



T was a Tadpole
Who lived on a log,
And all of a sudden
Turned into a Frog.

Xx Xx



X was XX
Of very strong porter
Much stronger than wine,
Or than whisky & water.

Yy Yy



Y was a Youth
Who sat on a chair
In a garden of flowers
For the sake of the air.

Zz Zz



Z was a Zebra,
All striped white & black
And he would not let any one
Ride on his back.

What's New from ITC?

ITC Zapf International Light, Medium, Demi, and Bold are new typefaces from ITC.

Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and all other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.



ITC ZAPF INTERNATIONAL LIGHT & ITALIC MEDIUM & ITALIC DEMI & ITALIC HEAVY & ITALIC

ITC Zapf International Light

Hermann Zapf's brilliant 'ITC Zapf International' design brings to the art of typography a comfortable new typeface, formal enough for widespread use and generously tempered with calligraphic warmth. Described in intimate terms, it extends a pleasant greeting and offers a cordial handshake. The letter easily wins a comparable response from the reader.

One of the most significant characteristics of ITC Zapf International is its graduation of weights. Light and Medium are relatively close; both are equally eloquent for text, the choice depending entirely on the particular shade of gray desired in mass. Demi is a full two steps heavier than Medium, the Heavy is several steps beyond that. Within a range of four weights this fulfills the need for a strong clear voice in display accompanied by a subtle choice of color in text.

Vigor in the italics is achieved more from design than from slant. Indeed the degree of slope is held almost to the modest angle of Optima Italic although the effect appears much greater. In display, a full set of alternate swashes in all four weights may be used to augment the calligraphic flavor.

It is anticipated that ITC Zapf International

will fulfill the implications of its panoramic name in areas both graphic and geographic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$;,:.?!

ITC Zapf International Light Italic

Hermann Zapf's brilliant 'ITC Zapf International' design brings to the art of typography a comfortable new typeface, formal enough for widespread use and generously tempered with calligraphic warmth. Described in intimate terms, it extends a pleasant greeting and offers a cordial handshake. The letter easily wins a comparable response from the reader.

One of the most significant characteristics of ITC Zapf International is its graduation of weights. Light and Medium are relatively close; both are equally eloquent for text, the choice depending entirely on the particular shade of gray desired in mass. Demi is a full two steps heavier than Medium, the Heavy is several steps beyond that. Within a range of four weights this fulfills the need for a strong clear voice in display accompanied by a subtle choice of color in text.

Vigor in the italics is achieved more from design than from slant. Indeed the degree of slope is held almost to the modest angle of Optima Italic although the effect appears much greater. In display, a full set of alternate swashes in all four weights may be used to augment the calligraphic flavor.

It is anticipated that ITC Zapf International will fulfill the implications of its panoramic name in areas both graphic and geographic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$;,:.?!

ITC Zapf International Medium

Hermann Zapf's brilliant 'ITC Zapf International' design brings to the art of typography a comfortable new typeface, formal enough for widespread use and generously tempered with calligraphic warmth. Described in intimate terms, it extends a pleasant greeting and offers a cordial handshake. The letter easily wins a comparable response from the reader.

One of the most significant characteristics of ITC Zapf International is its graduation of weights. Light and Medium are relatively close; both are equally eloquent for text, the choice depending entirely on the particular shade of gray desired in mass. Demi is a full two steps heavier than Medium, the Heavy is several steps beyond that. Within a range of four weights this fulfills the need for a strong clear voice in display accompanied by a subtle choice of color in text.

Vigor in the italics is achieved more from design than from slant. Indeed the degree of slope is held almost to the modest angle of Optima Italic although the effect appears much greater. In display, a full set of alternate swashes in all four weights may be used to augment the calligraphic flavor.

It is anticipated that ITC Zapf International will fulfill the implications of its panoramic name in areas both graphic and geographic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$;,:.?!

ITC Zapf International Medium Italic

Hermann Zapf's brilliant 'ITC Zapf International' design brings to the art of typography a comfortable new typeface, formal enough for widespread use and generously tempered with calligraphic warmth. Described in intimate terms, it extends a pleasant greeting and offers a cordial handshake. The letter easily wins a comparable response from the reader.

One of the most significant characteristics of

ITC Zapf International is its graduation of weights. Light and Medium are relatively close; both are equally eloquent for text, the choice depending entirely on the particular shade of gray desired in mass. Demi is a full two steps heavier than Medium, the Heavy is several steps beyond that. Within a range of four weights this fulfills the need for a strong clear voice in display accompanied by a subtle choice of color in text.

Vigor in the italics is achieved more from design than from slant. Indeed the degree of slope is held almost to the modest angle of Optima Italic although the effect appears much greater. In display, a full set of alternate swashes in all four weights may be used to augment the calligraphic flavor.

It is anticipated that ITC Zapf International will fulfill the implications of its panoramic name in areas both graphic and geographic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$;,:.?!

ITC Zapf International Demi

Hermann Zapf's brilliant 'ITC Zapf International' design brings to the art of typography a comfortable new typeface, formal enough for widespread use and generously tempered with calligraphic warmth. Described in intimate terms, it extends a pleasant greeting and offers a cordial handshake. The letter easily wins a comparable response from the reader.

One of the most significant characteristics of ITC Zapf International is its graduation of weights. Light and Medium are relatively close; both are equally eloquent for text, the choice depending entirely on the particular shade of gray desired in mass. Demi is a full two steps heavier than Medium, the Heavy is several steps beyond that. Within a range of four weights this fulfills the need for a strong clear voice in display accompanied by a subtle choice of color in text.

Vigor in the italics is achieved more from design than from slant. Indeed the degree of slope is held almost to the modest angle of Optima Italic although the effect appears much greater. In display, a full set of alternate swashes in all four weights may be used to augment the calligraphic flavor. It is anticipated that ITC Zapf International will fulfill the implications of its panoramic name in areas both graphic and geographic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$;,:.?!

ITC Zapf International Demi Italic

Hermann Zapf's brilliant 'ITC Zapf International' design brings to the art of typography a comfortable new typeface, formal enough for widespread use and generously tempered with calligraphic warmth. Described in intimate terms, it extends a pleasant greeting and offers a cordial handshake. The letter easily wins a comparable response from the reader. One of the most significant characteristics of ITC Zapf International is its graduation of weights. Light and Medium are relatively close; both are equally eloquent for text, the choice depending entirely on the particular shade of gray desired in mass. Demi is a full two steps heavier than Medium, the Heavy is several steps beyond that. Within a range of four weights this fulfills the need for a strong clear voice in display accompanied by a subtle choice of color in text.

Vigor in the italics is achieved more from design than from slant. Indeed the degree of slope is held almost to the modest angle of Optima Italic although the effect appears much greater. In display, a full set of alternate swashes in all four weights may be used to augment the calligraphic flavor.

It is anticipated that ITC Zapf International will fulfill the implications of its panoramic name in areas both graphic and geographic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$;,:.?!

ITC Zapf International Heavy

Hermann Zapf's brilliant 'ITC Zapf International' design brings to the art of typography a comfortable new typeface, formal enough for widespread use and generously tempered with calligraphic warmth. Described in intimate terms, it extends a pleasant greeting and offers a cordial handshake. The letter easily wins a comparable response from the reader.

One of the most significant characteristics of ITC Zapf International is its graduation of weights. Light and Medium are relatively close; both are equally eloquent for text, the choice depending entirely on the particular shade of gray desired in mass. Demi is a full two steps heavier than Medium, the Heavy is several steps beyond that. Within a range of four weights this fulfills the need for a strong clear voice in

display accompanied by a subtle choice of color in text.

Vigor in the italics is achieved more from design than from slant. Indeed the degree of slope is held almost to the modest angle of Optima Italic although the effect appears much greater. In display, a full set of alternate swashes in all four weights may be used to augment the calligraphic flavor. It is anticipated that ITC Zapf International will fulfill the implications of its panoramic name in areas both graphic and geographic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$;,:.?!

ITC Zapf International Heavy Italic

Hermann Zapf's brilliant 'ITC Zapf International' design brings to the art of typography a comfortable new typeface, formal enough for widespread use and generously tempered with calligraphic warmth. Described in intimate terms, it extends a pleasant greeting and offers a cordial handshake. The letter easily wins a comparable response from the reader. One of the most significant characteristics of ITC Zapf International is its graduation of weights. Light and Medium are relatively close; both are equally eloquent for text, the choice depending entirely on the particular shade of gray desired in mass. Demi is a full two steps heavier than Medium, the Heavy is several steps beyond that. Within a range of four weights this fulfills the need for a strong clear voice in display accompanied by a subtle choice of color in text.

Vigor in the italics is achieved more from design than from slant. Indeed the degree of slope is held almost to the modest angle of Optima Italic although the effect appears much greater. In display, a full set of alternate swashes in all four weights may be used to augment the calligraphic flavor.

It is anticipated that ITC Zapf International will fulfill the implications of its panoramic name in areas both graphic and geographic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$;,:.?!

ITC Zapf International Light

ABCDEFGHI
 JKLMNOPQR
 STUVWXYZ&
 1234567890
 1234567890
 abcdefghijkl
 mnopqrstuv
 wxyz-.,:;!?"'
 (*#\$\$¢£%)

ITC Zapf International Medium

ABCDEFGHI
 JKLMNOPQR
 STUVWXYZ&
 1234567890
 1234567890
 abcdefghijkl
 mnopqrstuv
 wxyz-.,:;!?"'
 (*#\$\$¢£%)

ABCDEFGHI
 JKLMNOPQR
 STUVWXYZ&
 1234567890
 1234567890
 abcdefghijkl
 mnopqrstuv
 wxyz-.,:;!?\$¢
 (*#£%)AD Ee
 Gg Kk Mz Nn
 Rr Ss Tt Vw Yy

ITC Zapf International Light Italic

ABCDEFGHI
 JKLMNOPQR
 STUVWXYZ&
 1234567890
 1234567890
 abcdefghijkl
 mnopqrstuv
 wxyz-.,:;!?\$¢
 (*#£%)AD Ee
 Gg Kk Mz Nn
 Rr Ss Tt Vw Yy

ITC Zapf International Medium Italic

ITC Zapf International Demi

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l
m n o p q r s t u v
w x y z - . , ; ! ? " ' ”
(* # \$ \$ ¢ £ %)

ITC Zapf International Heavy

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l
m n o p q r s t u v
w x y z - . , ; ! ? " ' ”
(* # \$ \$ ¢ £ %)

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l
m n o p q r s t u v
w x y z - . , ; ! ? \$ \$ ¢
(* # £ %) A D E e
G g K k M z N n
R r S s T t V W Y y

ITC Zapf International Demi Italic

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l
m n o p q r s t u v
w x y z - . , ; ! ? \$ \$ ¢
(* # £ %) A D E e
G g K k M z N n
R r S s T t V W Y y

ITC Zapf International Heavy Italic

Hamlet by Lou Myers

To be or not to be...



..to suffer the slings and arrows of outrageous fortune or...



Preparation H gives prompt relief from hemorrhoidal itching.



Fly me to Miami. I'm Ophelia, fly me.

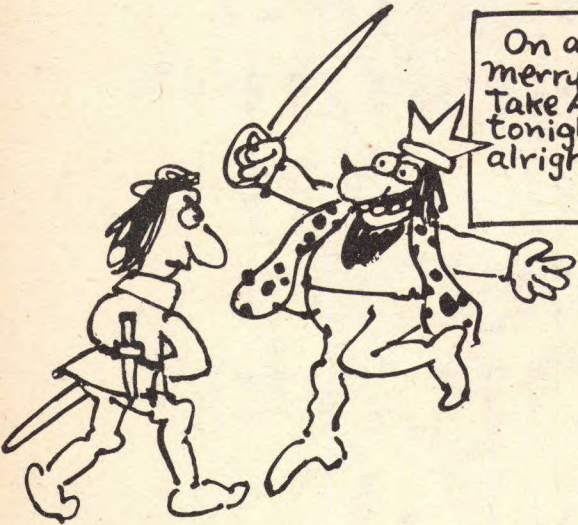


If you're not satisfied with your intimate deodorant try Bidette Towlettes.

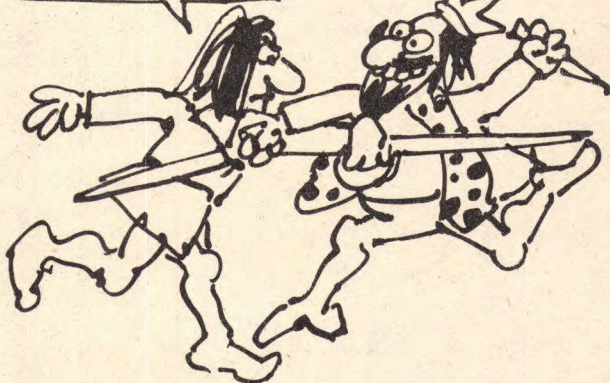


If thou give thy for thy as cha pure a shalt r calumi

On a laxative merry-go-round? Take Alka-Seltzer tonight...tomorrow alright! Sparkling bright!



Bloody bawdy villain

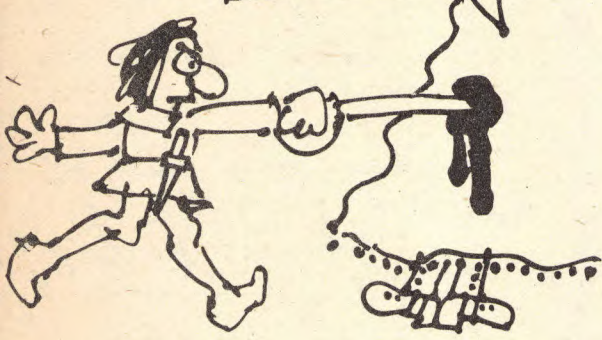


Head stuffed? Feeling feverish? Neo-Senefrin.

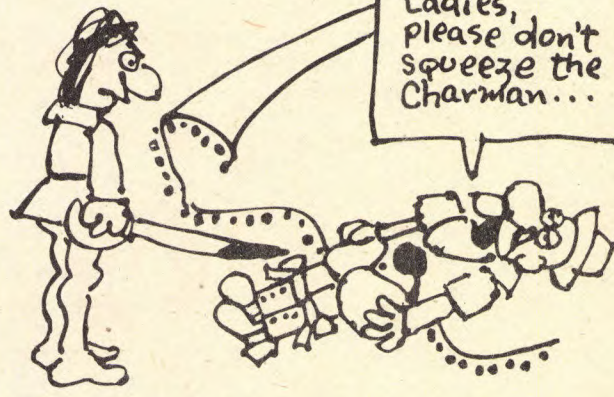
Remorseless, treacherous, lecherous, kindless villain...



All body lotions aren't alike... Dermasage, smooth, rich and creamy leaves skin soft and moist...



Ladies, please don't squeeze the Charman...



How now? A rat? Dead for a ducat, dead! Thou wretched rash intruding fool, farewell!



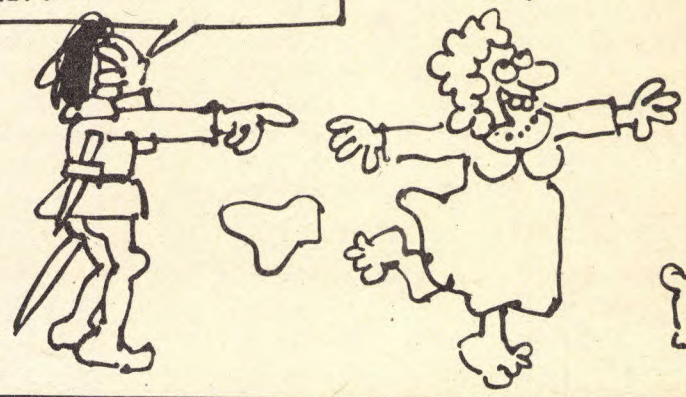
marry I'll is plague vry. Be thou s ice, as ow, thou scape

No more ring around the collar.



Get thee to a nunnery. Go, farewell. Or if thou wilt needs marry, marry a fool for wise, men know well enough what monsters you make of them...

Fly me to San Francisco. I'm Ophelia, fly me.



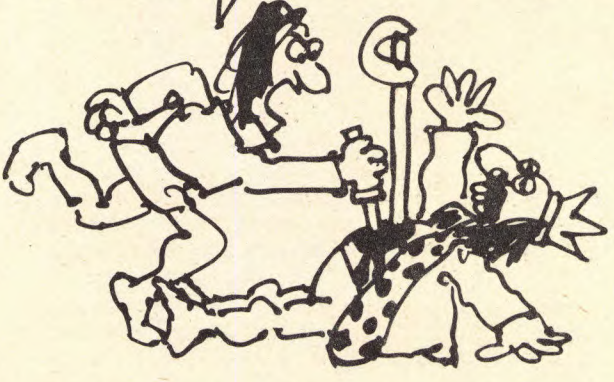
Upset stomach? Heartburn? Gas pains? Nervous stomach? Acid indigestion?



Digel gets rid of trapped gas fast.



Oh vengeance!

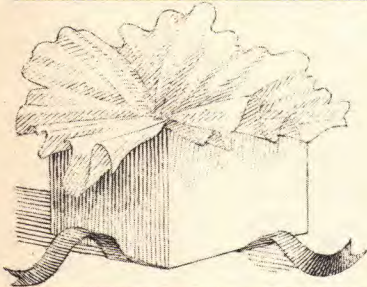


...plop, plop, phiz, phiz, oh what a relief it is...



A year ago Christmas, 250 fortunate people were presented with a limited edition of a delightful little volume titled Give Till It Hurts. We were one of the delighted recipients of this charming Christmas gift, which was published by Sam Antupit, proprietor of Cycling Frog Press in Pound Ridge, New York. The book was handsomely interpreted, illustratively, by Chas. B. Slackman in his ever-inimitable style—with facts meticulously culled by Terrence Clifford. Even though, regretfully, we have missed the gift-giving season, we are reproducing here this little book of gifts by some gifted people as our gift to our equally gifted readership. And remember to give in 1977—give till it hurts.

GIVE TILL IT HURTS



One Box

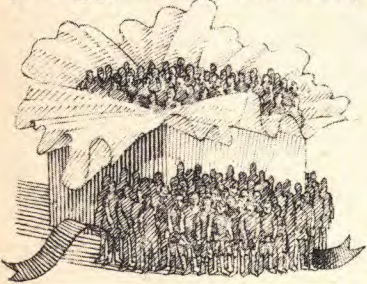
*Given to
Pandora by Zeus.*

Pandora was forbidden to open the box. Naturally, she opened it and unwittingly released all the horrible evils that now afflict the world. Only Hope remained inside.

17 Million Rubles, a Marble Palace, and 45,000 Serfs

*Given to
Count Grigori Orlove by
Catherine the Great.*

Tiring of the affection of this particular lover, but not wishing to see him suffer, the Empress and Czarina of Russia bestowed upon him these parting gifts and sent him away.



Most of Italy and Much of the World

*Given to
Pope Stephen III by
Pepin the Short.*

King of the Franks, husband

of Bertha of the Big Foot, and father of Charlemagne, Pepin the Short gave Ravenna and the Pentapolis to Pope Stephen in 754.

England

*Given to
Pope Innocent III
by King John.*

King John gave England away in 1213 not because he really wanted to, but because he had to in order to survive politically.

Buddha's Tooth

*Given to
Kublai Khan
by Marco Polo.*

Knowing of the Emperor's religious feelings (Kublai Khan, 13th Century Emperor of China, was a devoted Buddhist), Marco Polo went to Ceylon where a Buddhist monk gave him the Buddha's tooth which he then carried to China and offered to Kublai Khan.

Bombay

*Given to
England by the Infanta,
Catherine of Braganza.*

Ceded by Portugal as part of the dowry of the Infanta when she married Charles II in 1661, Bombay became England's first territory in India, by gift, not conquest.

Two English War Mastiffs So Fearless They Would Attack Elephants

*Given to
Jehangir the Mogul by
Sir Thomas Rose.*

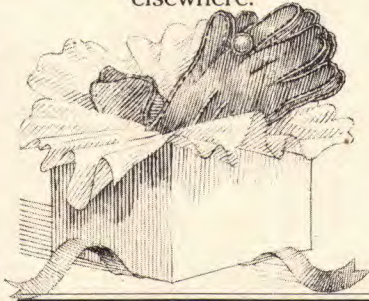
In 1609, Rose, the first English Ambassador to India, presented the war mastiffs to Jehangir, richest autocrat on earth, ruler of 70 million, and meanest Mogul around.

One Pair of Gloves Embroidered with Two Angels and Stuffed with Graft

*Given to
Sir Thomas More by
Mrs. Croaker.*

In 16th Century England it was traditional to send gloves for New Year's

presents, and those given to judges and officers usually held bribes in a snug little pocket inside the palm. But Mrs. Croaker, whoever she was, misjudged the character of England's noble Lord Chancellor. More returned the cash saying, "It would be against good manners to forsake a gentlewoman's New Year's gift, and I accept the gloves; their lining you will be pleased to bestow elsewhere."



One Nubian Princess with Her Own Separate Retinue

*Given to
Tutankhamen by
an Asiatic ruler.*

The gift of the Nubian princess and retinue, made in the 14th Century B.C., was found recorded on the walls of the Pharaoh's tomb when it was unsealed in 1922.

One Severed Head of a Saint

*Given to
Salome by Herod.*

Indulging his wife Herodias and daughter Salome in their hatred of John the Baptist, Herod executed the saint and presented his head to Salome in payment for her dance.



The Hanging Gardens of Babylon

*Given to
Amytus by Nebuchadrezzar.*

Although she was married to Nebuchadrezzar, king of Babylon, Amytus was unhappy and longed for her native mountainous terrain.

So it was to ease her homesickness that Nebuchadrezzar, in the 6th Century B.C., built her one of the Seven Wonders of the World. Presumably this cheered her up.

A Full Dress Opera Ballet Commencing in the Belly of a Colossal Artificial Elephant Blazing with Jewels

*Given to
Catherine the Great by
Prince Potemkin.*

Potemkin orchestrated the performance as an amusement for the Czarina and, as they sat casually in a salon of the Taurida Palace, the Prince drew back the curtain to reveal his surprise present.

Holland

*Given to
his brother Louis by Emperor
Napoleon Bonaparte. In 1806.*

Spain

*Given to
his brother Joseph by Emperor
Napoleon Bonaparte. In 1808.*

Naples

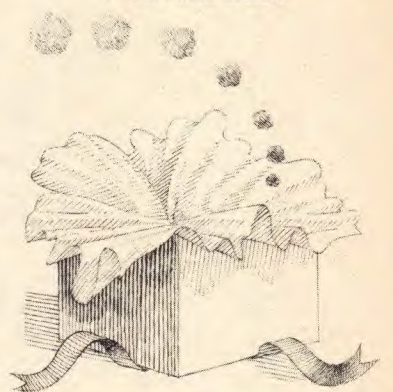
*Given to
his brother-in-law, Marshal
Joachim Murat, by Emperor
Napoleon Bonaparte. In 1808.*

A 1/4-Size Model Railroad

*Given to
the Emperor of Japan by
Admiral Perry.*

Having convinced President Millard Fillmore and the U.S. Congress that the gift of a toy railroad would be a diplomatic coup, Perry had it constructed and presented it to the Emperor in 1853. Perfect in every detail down to the 1/4-size coal bucket and rosewood passenger carriage, its steel, brass, and copper steam

locomotive reached a speed of 15.7 m/p/h on its 370.5 feet of circular track.



Several Pairs of Elephants "To Run Wild in Some Jungle Suitable for Them"

*Given to
President Abraham Lincoln by
the King of Siam.*

Upon hearing that the United States was without elephants, the King of Siam offered to send some and included instructions for their care and feeding. Lincoln wisely refused the gift.

One Copy of "Leaves from the Journal of My Life in the Highlands" Rendered into Hindustani and Bound in Inlaid Marble

*Given to
Queen Victoria by her Indian
subjects.*

Returning to England from his first trip to India in 1875, The Prince of Wales brought with him this translation of his mother's own literary work. Of all the magnificent presents the Queen received from India, including a waist belt of pearls and a shield of rhinoceros hide, the book was her most treasured.

One Box Containing a Stone

*Given to
the Three Magi
by the Christ Child.*

After the Wise Men gave Jesus their gifts (believing that if He accepted the gold, it meant He would be a king;

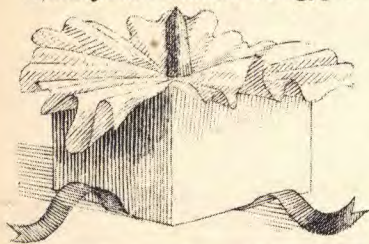
if the myrrh, a physician; if the frankincense, God Himself), Jesus confounded them by accepting all three and giving a sealed box in return. Disappointed upon finding only a stone, they threw it into a pit, and, astounded to see it burst into flame, they repented their error, carried the fire home to Persia and worshipped it.

One Ancient Egyptian Obelisk Known As "Cleopatra's Needle"

Given to the people of the United States by Ismail Pasha.

Wishing to honor the American people, Ismail Pasha, father of the Khedive of Egypt, presented the gift in 1877.

Dating to the time of Thurmes III in 1600 B.C., the column was gazed upon by the likes of Moses, Aaron, Darius, Alexander the Great, the Ptolemies, Julius Caesar, Cleopatra, Mark Anthony, and Augustus. Standing in New York's Central Park where it has been gazed upon by the nameless many, its hieroglyphics are covered with graffiti and it has been more destroyed in 100 years of New York pollution than in the 3,000 years it stood in Egypt.



One Crisp \$100 Bill

Given to her dinner guests by Mrs. George Westinghouse.

The hostess thought that \$100 bills would make delightful party favors, especially when hidden in the guests' dinner napkins.

\$22,400,000

Given to his son-in-law by Simon Ituri Patino.

At the beginning of this century, Bolivian tin millionaire Patino was one of the richest men in the world and had no intention of letting his daughter, Elena, feel in the least deprived when she married and left home. So he

padding her dowry with \$22,400,000 – the largest dowry in recorded history.

One Steinway Piano Crate Filled with Fresh Gardenias

Given to Helen Hayes by Harpo Marx.

Harpo sent it as a wedding gift in 1930 when Miss Hayes married Charles MacArthur.

Two Songs Sung by Enrico Caruso to the Tune of \$10,000.

Given to his daughter by Otto Kahn.

Striking an extravagant note American banker Otto Kahn gave his debutante daughter a live performance by Caruso at her Coming Out party.

10,000 Exotic Butterflies From Brazil

Given to Mary Astor by Paul Astor.

Believing that rare and exotic butterflies would be a smashing gift for his daughter Mary when she was presented to Philadelphia society in 1906, Mr. Astor imported and concealed the butterflies in a decorative bag near the ballroom ceiling at Mary's Coming Out party. Upon release, 9,997 dead butterflies rained down on the guests.



One Smoked Ham Glazed with a Picture of Clark Gable

Given to Clark Gable by Carole Lombard.

In 1942, during the filming of "No Man Of Her Own," the only

movie they ever made together, wife and jokestress Lombard give the ham to Gable.

One Engraved Ball Point Pen

Given to every man, woman and child in Pagopago by President Lyndon B. Johnson.

Conceived the day before he was to leave on a Southeast Asian trip, President Johnson's idea of giving pens to the Pagopagoans forced New England factory workers to toil throughout the night to have them ready by departure time.



A \$15,000,000 Headpiece

Given to Farah Diba by the Shah of Iran.

The Shah gave the crown, which has many seven-faceted diamonds (nine of them over 100 carats each), five emeralds over 300 carats each, the world's largest and fourth largest red spinel, and Burmese rubies over 10 carats each, to his wife for her 1967 coronation as Empress of Iran.

A 69.42 Carat \$1,050,000 Diamond

Given to Elizabeth Taylor by Richard Burton.

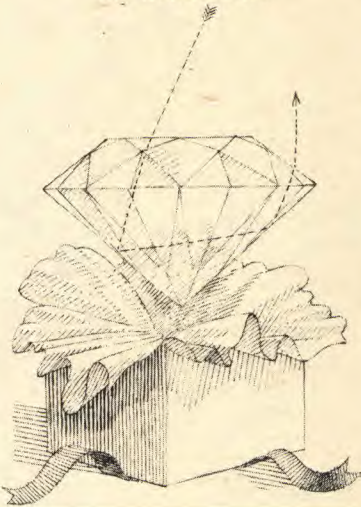
Burton bought it from Cartier's and had it set in a pendant for Liz; in 1969 it was the highest auction price ever paid for a diamond.

One Smaller Diamond

Given to a waitress in Petaluma by Richard Burton.

Burton noticed the unadorned hands of the waitress while

killing time in a small northern California town during the making of a film. He swore there was nothing between them. He just felt like giving her a diamond.



A Pair of Bejeweled Earrings Depicting the Apollo 11 Moon Mission

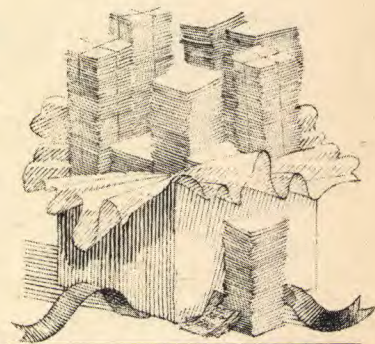
Given to Jacqueline Onassis by Aristotle Onassis.

Because President Kennedy had begun the Apollo Project, Onassis gave his wife Jacqueline the earrings commemorating the Moon landing for her 40th birthday in 1969. Each earring has a sapphire studded earth at the ear, a larger moon decorated with rubies hanging by a chain from the earth, and an Apollo spaceship attached to a thin gold thread so it can circle the earth and drop to the moon. And just in case that wasn't enough, Onassis also gave her a forty carat diamond – one for every year.

2,400,000 Pages (1,254 Cubic Feet) of Vice-Presidential Paper

Given to the National Archives by President Richard M. Nixon.

Donating his Vice-Presidential papers to the National Archives in the spring of 1970, President Nixon used the gift to claim \$450,000 worth of tax deductions in '70, '71, and '72. Unfortunately for the President and all involved, the President pretended he gave the gift in the spring of 1969, that is, when it was still legal to make such gifts and deduct them.



One Multi-Diamond "Dress Ring" Worth Close to \$1,000,000 and One 72-Diamond Wedding Band

Given to Elizabeth Taylor by Richard Burton.

After their 1975 remarriage in Botswana, Africa, Dick stopped off in Johannesburg and picked up the two rings for Liz, who, reportedly, was "deeply moved" by the gift.

One Multi-Diamond "Dress Ring" Worth Close to \$1,000,000

Given to the village of Kasane, Botswana by Elizabeth Taylor.

Liz gave the ring to the villagers so they could build a hospital, which they needed more than she reportedly needed the ring.

One Cadillac of Her Choice

Given to a woman he had never seen before by Elvis Presley.

Elvis noticed a lady standing in a Cadillac showroom admiring a car. Spontaneously, as a generous impulse arose in his heart, he offered to buy it for her. She accepted.



The Art Director
 who has everything
 has **A**dvertising
Typographers
Association of America

Full typographic resources, craftsmanship, reliability.

Akron, Ohio

The Akron Typesetting Co.

Atlanta, Georgia

Action Graphics, Inc.

Baltimore, Maryland

Maran Printing Services

Benton Harbor, Michigan

Type House, Inc.

Bloomfield, Connecticut

New England Typographic Service, Inc.

Boston, Massachusetts

Berkeley Typographers, Inc.
 Composing Room
 of New England

Chicago, Illinois

J. M. Bundscho, Inc.
 Frederic Ryder Company
 Total Typography, Inc.

Cleveland, Ohio

Bohme & Blinkmann, Inc.

Columbus, Ohio

Yaeger Typesetting Co., Inc.

Dallas, Texas

Jaggars-Chiles-Stovall, Inc.
 Southwestern Typographics, Inc.

Dayton, Ohio

Craftsman Type Incorporated

Denver, Colorado

Hoflund Graphics

Detroit, Michigan

Willens + Michigan

Houston, Texas

The Type House, Inc.

Indianapolis, Indiana

Tyoservice Corporation

Kansas City, Missouri

Lettergraphics/Kansas City,
 Inc.

Memphis, Tennessee

Graphic Arts, Inc.

Miami, Florida

Wrightson Typesetting, Inc.

Minneapolis, Minnesota

Dahl & Curry, Inc.
 Duragraph, Inc.

Nashville, Tennessee

Typographics, Inc.

Newark, New Jersey

Arrow Typographers
 a Patrick & Highton
 Company

New York, New York

Advertising Agencies/
 Headliners
 Artintype-Metro, Inc.
 Franklin Typographers, Inc.
 Royal Composing Room, Inc.
 Tri-Arts Press, Inc.
 TypoGraphics
 Communications, Inc.
 Volk & Huxley, Inc.

Orange, California

DeLine-O-Type, Inc.

Philadelphia, Pennsylvania

Walter T. Armstrong, Inc.
 Typographic Service, Inc.

Phoenix, Arizona

Morneau Typographers, Inc.

Pittsburgh, Pennsylvania

Davis & Warde, Inc.
 Headliners of Pittsburgh, Inc.

Portland, Oregon

Paul O. Giesey Adcrafters, Inc.

Rochester, New York

Rochester Mono/Headliners

St. Louis, Missouri

Master Typographers, Inc.

Syracuse, New York

Dix Typesetting Co., Inc.

Tampa, Florida

Century Typographers

Montreal, Canada

McLean Brothers, Ltd.

Toronto, Canada

Cooper & Beatty, Ltd.

Winnipeg, Canada

B/W Type Service, Ltd.

Brisbane, Qld., Australia

Savage & Co., Pty., Ltd.

Solna, Sweden

Typografen AB

Headquarters:

Advertising Typographers
 Association of America, Inc.
 461 Eighth Avenue
 New York, N.Y. 10001
 Walter A. Dew, Jr.
 Executive Secretary

What do the new typographic communication systems mean to you?

?

How do they affect your graphic designs? What new options do they offer?

?

How might they affect your budgets? Can costs be cut and quality maintained?

?

Should you do your own keyboarding? Typesetting? Under what conditions and just how far should you move in this direction?

?

How are your job, your business, your future being affected by the new technologies?

?

As word processing and typesetting systems continue to interface, what new problems and opportunities will confront you?

?

What significant developments are likely in the next few years?

?

Just what typographic refinements can be programmed so that a stepped-up level of typesetting quality can be expected even from low-cost systems?

?

Is it true the choice of layouts, as well as typesetting commands, can be pre-programmed? And what is this likely to mean to the new in-office typesetting operation? To typographic services? To graphic designers?

Now—for the first time

the answers to these and hundreds of other questions will be given to YOU at a unique graphics communications educational experience that offers you, the creative producer or buyer of typography and printed communications, meaningful explanations, interpretations and answers to questions raised by today's maze of complex and rapidly changing technologies.

Vision '77 is for you if you are an

Art Director
Production Manager
Graphic Designer
Educator
Type Director
Printing Buyer
Advertising Promotion Manager
Sales Promotion Manager
Marketing Director
Editor
Publisher
Office Manager

or in any way work with type. It will tell you what you must know, today, in order to cope with and make the most of the new equipment and systems.

When: May 16-19, 1977

Where:

At Rochester Institute of Technology. Facilities include a modern 500 seat auditorium, conference rooms, restaurant, convenient lodging. Adequate lodging has been reserved by the R.I.T. staff.

Continued on next page

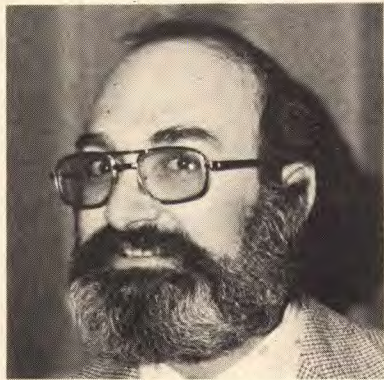
VISION
77
Communications Typo/Graphics

VISION

"Communications Typo/Graphics"

These are the people who will make the new technologies meaningful to you.

For the first time the whole gamut of equipment and systems will be explained with you in mind.



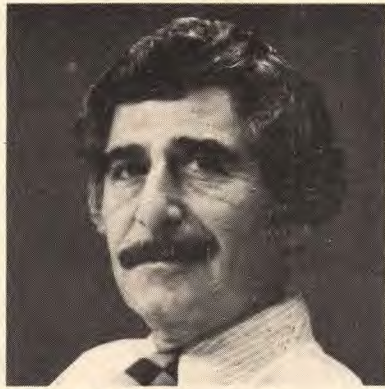
Donald H. Goldman

An independent management and technical consultant to the Graphic Arts Industry, has served as an estimator, production manager and plant manager for several printing companies in Chicago and was responsible for the modernization of equipment and methods at McArdle Printing Company. In 1970, he joined the staff of PIA, where he served as technical director to the Graphic Communication Computer Association and executive director of the National Composition Association, Lithographic Preparatory Services Association and the Binding Industry of America...all sections of PIA. After leaving PIA, he was manager of GADS, Inc., a company engaged in the development and implementation of management and estimating computer systems for the printing industry. In 1974, he became product marketing manager, graphic arts, of Imlac Corp., coordinating the development, marketing, and implementation of the firm's computer composition systems. A frequent lecturer, Mr. Goldman conducts seminars on computer applications, computer-assisted estimating, and a variety of topics in the composition field and other graphic arts areas.



Matthew Carter

Independent typeface designer and consultant connected with Mergenthaler Linotype Company, New York. Has also been associated with Johan Enschede en Zonen, Holland and Crosfield Electronics, England.



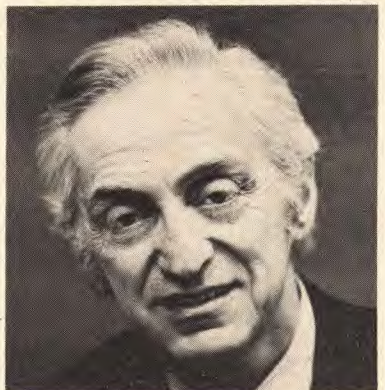
Maxwell J. Baumwell

In addition to heading up M.J. Baumwell Typography he is a past president of both The International Typographic Composition Association and of the Typographers Association of New York. He authored the first "Guide to the Buyer of Typography" and invented the ITCA Copy-Fitting System. Has received numerous awards including the Elmer G. Voigt Educational Award. Taught Typographic Design at the Phoenix School of Design and has lectured frequently to trade and consumer groups.



Patricia Seybold Breuer

Reporter and Production Manager, the Seybold Report, and author of articles on composition and editing technology. Prior to the Seybold Report she was Systems Developer with the Maine National Bank from 1974-1975. From 1970-1973 she was Instructor of French and English in New Gloucester, Maine.



Aaron Burns

Aaron Burns, designer/typographer, is President of both the International Typeface Corporation and Lubalin, Burns & Co., Inc., New York City. He is also a consultant to TypoGraphics Communications, Inc. (TGC), New York.

In 1959 he founded the International Center for the Typographic Arts (ICTA), and was a founding member of the International Center for the Communication Arts and Sciences (ICCAS). He is the author of "Typography," published in 1961 by Reinhold Publishers, Inc. From 1955 to 1960 he taught Advanced and Experimental Typographic Design at Pratt Institute, New York.

Mr. Burns is an active member of the Art Directors Club of New York,

the Type Directors Club of New York, an Honorary Member of the Society of Typographic Designers of Canada, Compagnons de Lurs, France, and is currently a member of the Board of Directors of l'Association Typographique Internationale (A.TY.P.I.), Paris-Geneva and a member of the Board of Directors of the American Institute of Graphic Arts.



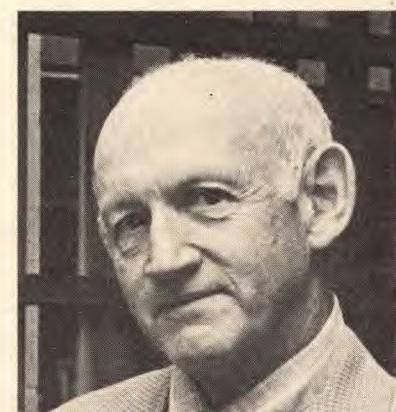
Harold Fine Chevalier

As Book Production Manager for U.S. News & World Report, Inc. he initiated an electronic system of book composition. In 1975 he installed the first Video-comp 500 delivered in the United States. Formerly Assistant Director at M.I.T. Press where he developed an electronic editing system and was in charge of the editorial, production and design staff. Also was Assistant Manager, Composing and Plate Dept., The Riverside Press and has an I.T.U. journeyman's card. Past president of the Society of Printers, Boston, Mass. Has been honored for his book designs.



Bob Gill

A designer, an illustrator, a writer, a teacher, a film-maker, a wavemaker.



Alexander Lawson

Recently retired as Melbert B. Cary, Jr. Professor of Graphic Arts, Rochester Institute of Technology. Entered the printing industry in New York City in 1928. Joined the staff at R.I.T. in 1947. While there he also served as departmental editor and contributor to leading graphic arts magazines and wrote several books on type and typography. Received Annual Award for Outstand-

ing Teaching in 1970 and the Typographic Industry Distinguished Service Award from the Printing Industry of America in 1973.



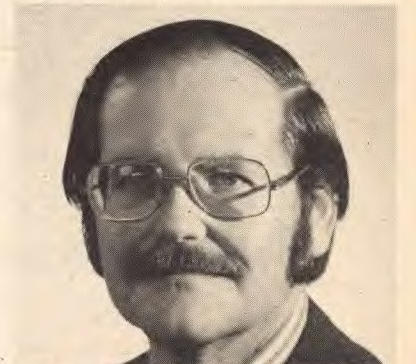
Edward Gottschall

Director of Information and Marketing Services, International Typeface Corporation. Executive Editor, Graphic Arts Manual. Editor, Typographic i. Formerly Executive Director, American Institute of Graphic Arts, Editor and Co-Publisher, Art Direction magazine and Managing Editor, Graphic Arts Production Yearbook. Taught at Pratt Institute. Past President, Type Directors Club.



Louis Dorfsman

Vice President, Advertising and Design, CBS Broadcast Group. One of the world's best known and most honored art directors, he has been a driving force in the Art Directors Club of New York, the American Institute of Graphic Arts, and the Type Directors Club for many years. Medal awards have recognized his designs for print and TV graphics as have one-man shows and, in 1963, he was awarded the Augustus St. Gaudens medal, The Cooper Union's highest alumni award for professional achievement. This was only the second time the medal had been awarded in 105 years. Mr. Dorfsman has also taught and lectured at many universities and written or been the subject of articles in many magazines here and abroad.



Victor E. Spindler

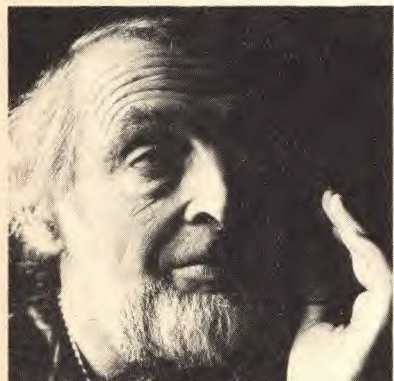
President, Spindler Slides, Inc. Formerly head of The Slide House, Inc., a slide production house and a phototypesetting company. Worked with Visual Graphics Corporation on research and development of products as well

as field testing of equipment. Consultant to leading advertising agencies on their research into legibility of typography on television as well as on feasibility studies on the set-up and operation of in-house typographic departments.



Paul Doebler

Publishing and printing management consultant with Thomas P. Mahoney Associates. Extensive experience evaluating application of electronic editing and composition technology to publishing and in-house operations. Contributing editor, Publishers Weekly. Formerly editor, Book Production Industry, production manager of a trade composition firm and planning engineer for Mergenthaler Linotype Company.



Herb Lubalin

President, LSC&P Design Group, Inc.; Executive Vice President, Lubalin Burns & Co., Inc. and International Typeface Corporation. Editor and designer of U&Lc. Internationally honored for his outstanding design in a wide range of media. Past President of the Art Directors Club of New York, a member of the Board of Directors of the American Institute of Graphic Arts. Named one of the Great Graphic Designers of the 20th Century by Print Magazine. He has been the subject and author of articles in publications in the United States, Europe and Japan. Has lectured on four continents and is Professor of Art at The Cooper Union which in 1965 awarded him its prestigious Augustus St. Gaudens medal.



Colin Forbes

Colin Forbes is one of the six partners in the successful and internationally famous Pentagram Design Partner-

ship, London. Pentagram is a multi-discipline design group unique in its equal combination of work in the areas of graphics, buildings and interiors, and industrial design. Pentagram evolved from the Fletcher/Forbes/Gill and Crosby/Fletcher/Forbes studios of the '60's and early '70's.

Colin Forbes is primarily a graphic designer. Throughout his work he has maintained a belief in the philosophy he worked out in earlier days of trying to stop arbitrary personal taste from restricting the communication of ideas. The success of this approach can be judged in part by the great number of awards he has won...such as those for the Designers and Art Directors Association, The Design Council, the British Stationery Council, and three at the Internationale Biennale de L'Affiche in Warsaw.



John Peter

Head of John Peter Associates, Inc., international publication consultants. A writer and a designer, he was art director of McCall's magazine and editor of Life and Look magazines. Former president of the Art Directors Club of New York and recipient of numerous editorial and art awards. As a publications consultant his clients include such major publishers as Dun and Bradstreet, Time, Inc., McCall's Corporation, Hearst Corporation as well as major business magazine publishers, professional associations and publishers in France and Denmark.



John W. Seybold

President of Seybold Publications, Inc., publisher of "The Seybold Report" and a consultant to the industry as John W. Seybold and Associates. Clients include U.S. News, Reader's Digest, National Geographic, various computer and systems manufacturers as well as trade shops, government agencies, and newspapers. Conductor of courses and seminars for the Graphic Communications Computer Association in the United States and for PIRA in Great Britain. Author of "The Market for Computerized Composition" and "The Primer for Computer Composition." Prior to 1970 was president and chairman of Rocappi, Inc., which he founded in 1963. This was the first "service bureau" concept in the computerized composition

field. Mr. Seybold's distinguished career in the graphic arts industry began in 1946.



Joyce Webster Kachergis

Production and Design Manager, The University of North Carolina Press. After five years of operating her own design studio, joined the Press, where she is responsible for the design and production of all books, dust jackets, most advertisements and promotional material. Also Design Consultant to the Johnson Foundation; winner of many design awards; organizer of workshops and seminars; writer and speaker on in-house composition and new technologies. In 1974 the Press was awarded a \$65,000 Kresge Foundation grant to purchase and publicize its experience with photo-composition equipment.



James David McLean

President, Cooper & Beatty, Limited, Toronto. Joined the family business in Montreal in 1962 after graduation from R.I.T. When the parent company purchased Cooper & Beatty in 1968 he became Vice President, then, in 1970, President. Is past president of the Graphic Arts Industries Association, Toronto branch, and served for three years as vice president of The National, in charge of research, planning, and development. Is also a director of the Council of Printing Industries of Canada and Advertising Typographers Association of America.



Ralph I. Squire

Special Projects Director, Frank E. Gannett Newspaper Foundation, Inc. Prior to joining the Gannett organization he was Director of Special Projects at Rochester Institute of Technology and responsible for such composition related programs as basic research,

industry seminars, and consulting services and equipment acquisitions. From 1961-1967 he was National Service Manager for the Intertype Company. For many years an instructor, lecturer, and consultant in printing management areas and a member of leading graphic arts associations.



Klaus F. Schmidt

Vice President and Director of Creative & Account Support at Young & Rubicam, New York. Responsible for print production, art buying, TV post-production, traffic, forwarding, talent payments, visual presentation and the art studio. As Y&R Type Director, brought phototypesetting into the advertising production field. Formerly Type Director of Doyle Dane Bernbach. Writer of numerous articles here and abroad. Past president of the International Center for the Typographic Arts. Helped organize the Vision '65, '67 and '69 conferences.



William C. Lamparter

Vice President and General Manager, Mead Corporation's Digital Systems Division. Former executive positions were with MGD Graphic Systems, Staley Graphics, and Battelle Memorial Institute. At Battelle he directed major industry studies on the future of the graphic arts. Played a major role in the 1970 Comprint 90 Program and the 1975-6 GraphComm Conferences.

Perrin H. Long, Jr.

A graduate of the University of Michigan, Mr. Long has been associated with the investment business both in Boston and New York since 1956. At the present time, he is Associate Director of Research for Faulkner, Dawkins & Sullivan, Members of The New York Stock Exchange.

An all-star cast
Never before have so many top consultants and talents been brought together for one program designed for the buyer/specifier of typography. "Vision '77: Communications Typo/Graphics" is really an intensive course that will bring your knowledge of this vast and swiftly changing field up to date.

Continued on next page

The Program:**Monday, May 16
7-10 P.M.**

Registration, get acquainted reception.

**Tuesday, May 17
8:30 A.M.****Orientation**

"Hello": a film by Bob Gill.

Edward Gottschall, Director of Information and Marketing Services, International Typeface Corporation. How the typographic revolution dovetails with the total graphic arts scene.**Aaron Burns**, President, International Typeface Corporation. "The Future of Typography." An appreciation of the development of contemporary typographic design and technology—where we have come from and where we are heading.**The Word****Chairman:****Paul Doebler**, Publishing Management Consultant, Thomas P. Mahoney Associates, New York, New York.**Speakers:****Ralph Squire**, Special Project Director, Frank E. Gannett Newspaper Foundation, Inc., Rochester, New York.**Donald Goldman**, Independent Typographic Consultant, New York, New York.

A full day's analysis and slide-film tour of the new word processing and typesetting technologies. Stress is on what the new systems mean to the planner and buyer of print communications. The attendee should come out of this session much better equipped to select from among the systems available in today's marketplace and to utilize their selection to its maximum potential.

Covers concept of information flow and the functions of information systems; information generation, recording, processing, storing, retrieving, using, reproducing, and typeset formats. Matches specific systems to

specific problems. Considers implications for budgets, procedures, graphics, people's skills and jobs, new ways of working and thinking.

5:00 P.M.

Tour of R.I.T. printing/typesetting plant.

8:30 P.M.

A visual presentation of today's European graphic design and typography by Colin Forbes, England.

**Wednesday, May 18
Typographics****Chairman:****Klaus F. Schmidt**, Vice President, Director Creative Support, Young & Rubicam, Inc. New York, New York.**8:45 A.M.**

Typographic refinements . . . letterfit, kerning, hung punctuation, special characters/logos, size ranges, type libraries, initials, run-arounds, type mixing, hyphenation and justification.

Speaker:**Maxwell J. Baumwell**, President, M.J. Baumwell Typography, New York, New York.**9:30 A.M.**

Effects of the new typesetting technologies on the design of typefaces.

Speaker:**Matthew Carter**, independent typeface designer connected with the Mergenthaler Linotype Company, London, England.**10:30 A.M.**

Page or area makeup. 2nd, 3rd, 4th generation approaches.

Speaker:**Patricia Seybold Breuer**, Seybold Publications, Inc., Media, Pennsylvania.**11:15 A.M.**

Automated design formats . . . the next revolution.

Speaker:**Victor Spindler**, President, Spindler Slides, Inc., New York, New York.**Lunch
12-2:00 P.M.
Case Histories****2-5:00 P.M.****Chairman:****John W. Seybold**, President, Seybold Publications, Inc., Media, Pennsylvania.**Speakers:****Joyce Kachergis**, Production Director, University of North Carolina Press, Chapel Hill, North Carolina.

Ms. Kachergis will describe techniques used to produce books for an academic press, involving keyboarding via OCR, purchasing OCR output, editing on AKI Ultracount terminal, and typesetting on a Mergenthaler one-drum V-I-P.

Harold Chevalier, Book Production Manager, U.S. News & World Report, Washington, D.C.

Mr. Chevalier will talk about several projects involving direct input by means of terminals into an Atext System, and typesetting on a VideoComp 500, as well as accepting OCR input prepared commercially from supplied manuscript.

Perrin Long, Assistant Director of Research, Faulkner, Dawkins & Sullivan, New York, New York.

Mr. Long produces a news analysis for institutional investors, with Omnitext terminals directly into a Pacesetter.

8:30 P.M.

Creative and experimental film graphics. An evening of visual joy and stimuli in short films by some of the country's most innovative and expert creator/producers including Saul Bass, Allan Stanley, Jim Sant'Andrea, Robert Abel, R.O. Blechman, Seymour Chwast, Charles Eames, Louis Dorfsman and Herb Lubalin.

Program Co-Chairmen:**Herb Lubalin**, President, LSC&P, New York, New York**Louis Dorfsman**, Vice President, Creative Director, Advertising and Design, CBS Broadcast Group, New York, New York.**Thursday, May 19
Viewpoints****8:30-10:15 A.M.****Graphic Designer:****John Peter**, President, John Peter Associates, New York, New York.**Educator:****Alexander S. Lawson**, Melbert B. Cary, Jr., Professor of Graphic Arts, Rochester Institute of Technology, Rochester, New York.**Typographic Services:****James D. McLean**, President, Cooper & Beatty, Ltd., Toronto, Canada.**10:30 A.M.-12:30 P.M.**

The future. A projection by a panel of R&D experts.

Chairman:**William Lamparter**, Vice President & General Manager, Mead Digital Systems Inc., Dayton, Ohio.

Panelists to be announced.

1:00 P.M.

Lunch. Summary by William Lamparter. "Goodbye": a film by Bob Gill.

Local transportation:

Chartered buses, free to conference attendees, will be provided for those lodging off campus.

There are many interesting things to see and do in the Rochester area. Should you bring any of your family to Vision '77, the R.I.T. hosts will help them plan an enjoyable visit.

Sponsors:International Typeface Corporation
Edward Ronthaler, Chairman
Aaron Burns, President
Herb Lubalin, Executive Vice President**In cooperation with:**Rochester Institute of Technology
College of Graphic Arts and Photography.
Dr. Lothar K. Engelmann, Dean.**Program development and coordination:**Edward M. Gottschall, Director of Information and Marketing Services
International Typeface Corporation**Registration Form****"U&Ic/Vision '77: Communications Typo/Graphics,"
216 East 45th Street, New York, New York 10017**

— Enclosed is a \$315.00 check to assure my reservation for "Vision '77: Communications Typo/Graphics."

— Enclosed is a \$100.00 deposit to assure my reservation for "Vision '77: Communications Typo/Graphics." The balance of \$215.00 will be paid by March 1, 1977. Full refund will be made if request is received before April 1, 1977.

Name: _____

Position: _____

Company: _____

Street Address: _____

City, State, Zip: _____

Travel instructions and lodging information will accompany the acknowledgment of your reservation.

**VISION
'77**
Communications Typo/Graphics

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordning och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och t trä, kännas lätt, och botten bör icke vara limmad men däremot väl fästad med skruv såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov avtvättas. Bottenmellanlägget bör vara af god t tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i lådan böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess lä så att stycket icke kan lyfta sig från botten efter någon tids torkning. Kaster som ic uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hv kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopko och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparation Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limm men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalk samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör var af ett fastare träslag, såsom björk eller rödbok samt helst för trefnadens skull ferniss tjockt papper, som icke upplöses af vatt och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i lådan böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någ tids torkning. Kaster som icke uppfylla dessa fordringar borde aldrig accepteras så fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ing en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande, och d är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hv kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopko och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparation Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limm men däremot väl fästad med skrufvar såväl rundt kanterna som den gröfre midtbalk samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör var af ett fastare träslag, såsom björk eller rödbok samt helst för trefnadens skull ferniss tjockt papper, som icke upplöses af vatt och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i lådan böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någ tids torkning. Kaster som icke uppfylla dessa fordringar borde aldrig accepteras så fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri ä

FUTURA LIGHT/FUTURA BOOK (TAAC)

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ord och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erf göras på grund af det oförstånd med hvilket kaster, formbräden och regaler till och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl fä med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fas träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov avtvättas. Bottenmellanlägget bör vara af god t tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i lådan böra sitta stadigt och nå så högt upp i urskä att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyf sig från botten efter någon tids torkning. Kaster som icke uppfylla dessa fordr borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ord och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erf göras på grund af det oförstånd med hvilket kaster, formbräden och regaler till och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl fä med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fas träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett eventuellt behov avtvättas. Bottenmellanlägget bör vara af god t tjockt papper, som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i lådan böra sitta stadigt och nå så högt upp i urskä att de fylla densamma ända upp i dess längdriktning, så att stycket icke kan lyf sig från botten efter någon tids torkning. Kaster som icke uppfylla dessa fordr borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ord och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erf göras på grund af det oförstånd med hvilket kaster, formbräden och regaler till och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsa snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl fä med skrufvar såväl rundt kanterna som den gröfre midtbalken samt ytterligare

med en skruf i kryssen mellan facke Framstycket med rand bör vara af et fastare träslag, såsom björk eller rö samt helst för trefnadens skull ferniss det kan då äfven vid ett eventuellt b Träutensilierna i ett tryckeri äro ing en oviktig faktor, för trefnadens, ord och ekonomiens upprätthållande, o dock är det icke sällan som sorgliga erfarenheter göras på grund af det



Futura. The survivor.

oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och botten bör icke vara limmad men däremot väl fästad med skr såväl rundt kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen mellan facken. Framstycket med rand bör vara af ett fastare träslag, s björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven v ett evetueellt behov avtvättas. Bottenmellanlägget bör vara af god t tjockt pappe som icke upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanv i lådan böra sitta stadigt och nå så högt upp i urskärningen, att de fylla densam ända upp i dess längdriktning, så att stycket icke kan lyfta sig från botten effe någon tids torkning. Kaster som icke uppfylla dessa fordringar borde aldrig acc såsom fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett try äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens up och dock är det icke sällan som sorgliga erfarenheter göras på grund af det ofö med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen ex kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt och botten bör icke vara limmad men däremot väl fästad med skrufvar såväl r kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen m facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett even behov avtvättas. Bottenmellanlägget bör vara af god t tjockt papper, som icke u af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i lådan bö sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända up i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någon ti torkning. Kaster som icke uppfylla dessa fordringar borde aldrig accepteras så fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri är ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens upprät och dock är det icke sällan som sorgliga erfarenheter göras på grund af det ofö med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen ex kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt och botten bör icke vara limmad men däremot väl fästad med skrufvar såväl r kanterna som den gröfre midtbalken samt ytterligare med en skruf i kryssen m facken. Framstycket med rand bör vara af ett fastare träslag, såsom björk eller rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid ett even behov avtvättas. Bottenmellanlägget bör vara af god t tjockt papper, som icke u af vatten, och ligga fullkomligt slätt utan vågor. Alla mellanväggarna i lådan bö sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända up i dess längdriktning, så att stycket icke kan lyfta sig från botten efter någon ti

FUTURA MEDIUM/FUTURA DEMIBOLD (TAAC)

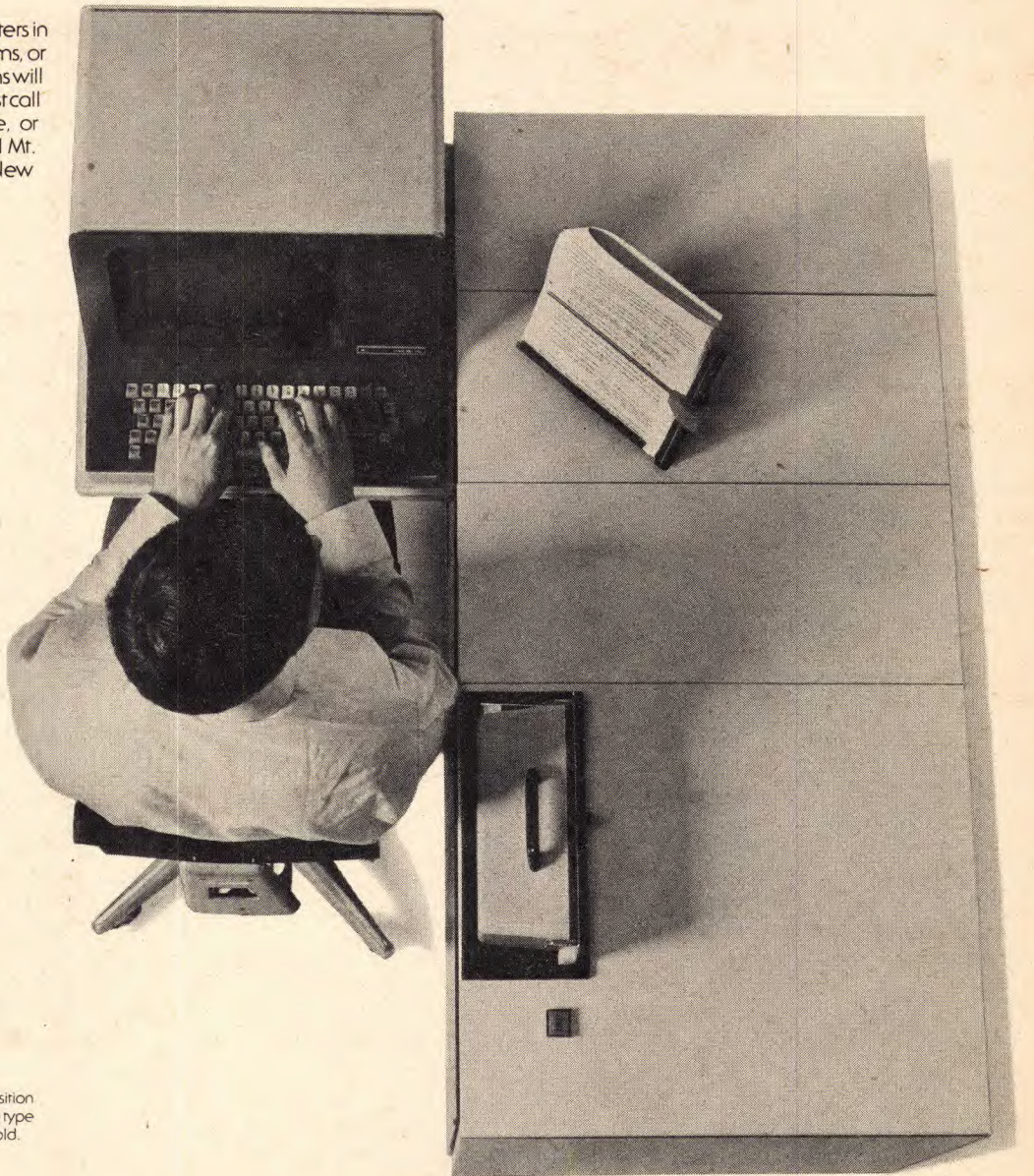
This type set in
ITC Serif Gothic
and Serif Gothic Bold

- 65 pt.
- 50 pt.
- 32 pt.
- 27 pt.
- 24 pt.
- 17 pt.
- 14 pt.
- 12 pt.
- 11 pt.
- 8 pt.

NOW PRESENTING AM's new Comp/Set™ 510

The only direct entry phototypesetter with 70 type sizes on-line from 5½ to 74 point. 4 styles on-line—unrestricted size and font mixing. Sets headlines and sub-heads, body copy and footnotes almost as easy as typing. One person, one job. All for just \$12,950. Get the most important new advancement in phototypesetting into operation in your shop. Also available for increased productivity: Comp/Set 503 Record/Playback Module— an option that records all keystrokes for instant playback for easy corrections and re-formatting without re-keyboarding.

See the Comp/Set phototypesetters in action at your local AM showrooms, or if you wish, one of our demo-vans will bring it right to your front door. Just call your local VariType sales office, or write to the VariType Division, 11 Mt. Pleasant Avenue, East Hanover, New Jersey 07936.



8 pt. ————— seventy type sizes
74 pt. ————— 5½
5½ pt. ————— to
11 pt. ————— **74**
6 pt. —————

All the type for this ad was composed in position on the Comp/Set 510 phototypesetter. The type faces are ITC Serif Gothic and Serif Gothic Bold.



**ADDRESSOGRAPH MULTIGRAPH
VARIETYPER DIVISION**

11 MT. PLEASANT AVENUE • EAST HANOVER, NEW JERSEY 07936

Please send full details on the Comp/Set 510 phototypesetter

Please arrange a demonstration of the Comp/Set 510 phototypesetter

Please send a type specimen book

name

title

company

address

city

state zip

Q. If a one man agency or studio can add thousands of dollars a year to his income, increase efficiency and supply his clients with better quality type and color comps—how many times could you multiply this income for your art dept.?

PHOTO SHARP TYPE & ART TO ANY SIZE FROM ONE MASTER

NO MORE RUBBING DOWN LETTERS

EXTEND & CONDENSE & SLANT ALL FROM 1 STYLE

WE PUT THE SWASH IN ITC TYPEFACES!

2500 STYLES OR EVEN USE YOUR OWN DESIGNS!

SCRIPTS CASUALS WESTERN

THE MOST VERSATILE METHOD MADE IN U.S.

PERMANENT FOR COMPS & FINAL ART

BRIGHTEN UP YOUR ADS

SUPERB

NEVER RUN OUT OF LETTERS

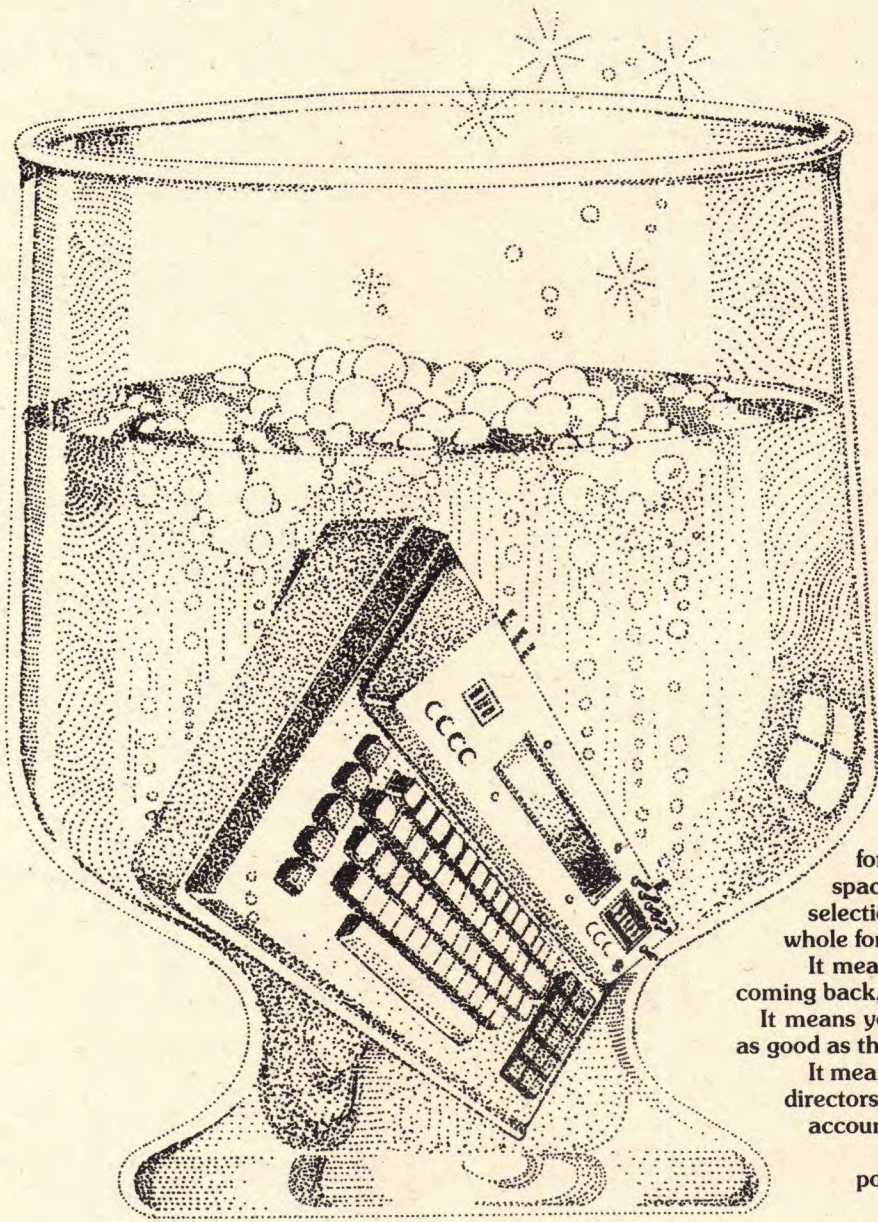
DO THIS & COLOR TOO!

Let us introduce you to a super new creative experience... a method so fantastic, you'll have to see it to believe it. □ Imagine, no more fighting with rub-down letters or tedious time spent on type comps and layouts... and no more expensive type buy-outs! □ Now you can quickly and effortlessly design your headlines and produce 'photo sharp' type... from 1/8" to 7" high letters, from one master... right in your own studio. □ And it's so easy... you'll set your first 'professional' headline in minutes! □ Send for a fully detailed brochure, a sample and a listing of over 2,500 designer phototype styles available to fill your every creative need. □ Get ready for an experience!

PhotoVision • Box 552-M9 • Culver City, CA 90230 • (213) 870-4828
 CALL TOLL FREE 800-421-4106 • IN CA. CALL DIRECT OR COLLECT (213) 870-4828

A. Write or call us, TOLL FREE, and let us explain how you can add 2 super new profit centers to your present art and production dept.

IN THIS LAST-SECOND, SHORT-HANDED, OVER-BUDGET, THIRD EXTENSION, 2 A.M. BUSINESS, THERE'S A MACHINE THAT GIVES BEAUTIFUL, BLESSED RELIEF.



What looks for all the world like a typewriter is in fact an AlphaComp Word Composer or type *setter* so small it will fit on your secretary's cluttered desk. Right there between her best-seller and that squeaky panda somebody gave her.

But AlphaComp not only looks like a typewriter keyboard, it works like one. In fact, nearly every function is automatically initiated at the touch of a button so your secretary can go to work composing sharp, clear type for your ads, brochures, publications, direct mail, everything. Immediately.

That doesn't mean just rag right, either. It means justified and centered copy, run-arounds, rag left, indents, you name it. In every font size between 6 and 24 points.

What all this means is a whole new profit center for your agency or studio. You see, chances are your AlphaComp will pay for itself in about 6 months; after that all the low-cost type you set, mark up and charge to your clients is gravy. So you take a larger piece of the profits from the whole job.

AlphaComp also means time. Time to make that one last change your client called for. Time to compose razor sharp, perfectly spaced, perfectly perfect type every time, using a selection of fonts so inexpensive you can afford a whole font library.

It means the ability to reset periodic jobs that keep coming back, at a fraction of the original time and cost.

It means your own presentation and proposals will look as good as the ideas they communicate.

It means a whole new way to bring peace to fussy art directors, harried production people and cost conscious accounting departments.

Find out all about AlphaComp, the Word Composer. Send for a free brochure that tells exactly how AlphaComp will speed relief to your office.



AlphaComp by Alphatype

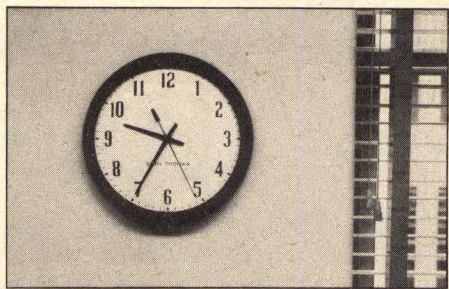
Alphatype Corporation
7500 McCormick Boulevard
Skokie, Illinois 60076
(312) 675-7210

This ad was set on an AlphaComp Word Composer®

ARE YOU JUST A LITTLE AFRAID OF WHAT YOU'LL FIND ON YOUR DESK TOMORROW MORNING?

It's about 9:35. You've had a cup of coffee and your first question of the day from the account executive.

Just about then, the type you ordered yesterday afternoon arrives on your desk. And suddenly, you're just a little nervous.



The ad you'd ordered it for hadn't been easy. The meetings had been long. The photography a little tricky. And you'd decided to use a type you'd never tried before. How well it works has a lot to do with how well the ad works.

How's the overall color of the type? How are the line breaks in that ragged column? Is the headline nicely packed without looking too self-conscious? Does the type size really fit the page size?

What you're experiencing in that one moment in the morning is what Frederic Ryder Company is working for twenty hours a day.

We didn't get the reputation we have just by doing our job and setting type. We think we got that reputation by understanding your job.

That's why we're sometimes full of questions when we pick up a job.

That's why we sometimes set a job over before you even see it because it didn't look right to us.

That's why we'd rather interrupt your dinner with a phone call than ruin your morning with a mediocre proof.

That's why some of our customers don't even mark up copy any more because they're confident we'll make the right typographic decisions for them.

And that's why we always seem to get a customer's "special" jobs that need the most care, even if we don't get all of that customer's jobs.

Confidence. That's what has made Frederic Ryder Company one of the largest advertising typographers in the country.

So if you're a little afraid of what you might find on your desk tomorrow morning, please don't be afraid to call us this afternoon.

Frederic Ryder Company, Advertising Typographers, 500 N. Dearborn, Chicago, Illinois 60610. Telephone (312) 467-7117. **RYDERTYPES**

New Letraset Faces

Whether you prefer swash caps or basic sans serif, you'll find the best selection on Instant Lettering sheets. With over 325 styles, it's a working man's range. Popular standards in a flexible range of weights. New designs (often exclusive) for the one-off look. With creative typography at a premium, Instant Lettering makes it easy.

The Helveticas just won't quit. With these three condensed weights, Letraset now offers 9 different styles. They're all listed in full font reference in Letraset's 196 page catalog. See your Letraset dealer for a copy.

Helvetica
LIGHT CONDENSED
Helvetica
MEDIUM CONDENSED
Helvetica
BOLD CONDENSED

PEIGNOT
LIGHT
PEIGNOT
MEDIUM
Peignot adds its chic to the Letraset range with the addition of these two weights. (Bold is already available).

Pump
LIGHT
Pump
TRILINE
This exclusive Letraset best-seller is now available in four variations—these two new ones and a medium and bold weight.

Gill
EXTRA BOLD CONDENSED
Gill
EXTRA BOLD OUTLINE
Gill Sans
BOLD CONDENSED
Gill—enjoying a revival—is now available on Instant Lettering sheets in 8 variations.

Trooper Roman Times
EXTRA BOLD
Two Romans—an extra heavy weight Times designed by the Letraset studio and Trooper Roman, a face very popular for its classy handling of serifs.

Franklin Gothic
BOLD
Letraset designed this bold addition to the respectable and popular Franklin Gothic family. It is now available in 5 variations.

Compacta
BLACK
Another exclusive Letraset design, this black weight of the Compacta series can be used for solid display settings. It's particularly adaptable to packaging and exhibition graphics.

Draftur
BOLD
Vivaldi
Two specialist typefaces—each well thought out and designed for problems where the type needs to contribute more than just words.

Brody Flash
LIGHT
Fool friends and influence people with your hand lettering. Terrific for keeping the '50's alive.

Souvenir
DEMI BOLD
A runaway success from I.T.C., Letraset's offering of the Souvenir family increases to four with the addition of this demi-bold weight.

A bright new family from Letraset—Belwe in three weights. Based on an original 1920's design, the romanized slab serifs give it a distinctive look. Short ascenders and descenders produce well balanced color in tight settings.

Belwe
LIGHT
Belwe
MEDIUM
Belwe
BOLD

Candice
Candice
INLINE
This rowdy commercial script gives plenty of scope for typographic deviltry.

Rockwell
LIGHT 390
Rockwell
371
Rockwell
BOLD 391

The new 77 Catalog Supplement illustrates these typefaces in full font as well as details of other new Letraset products. Return the coupon and we'll send you a copy.

Name _____
Company _____
Address _____
City _____
State _____ Zip _____



Letraset
Letraset USA Inc.
33 New Bridge Road
Bergenfield, New Jersey 07621
(201) 387-0700

AVAILABLE

ENGINEERING STANDARD

Helvetica Medium Outline

UNITYTYPE®

EMBOSSED Light

EMBOSSED Bold

Modern Gothic Outline Shadow

sub-COMPACT

Foreground®

Foreground Inline

FEB 15 FEB 15 FEB 15 FEB 15

Zipatone® Dry Transfer Lettering is proud to announce the addition of 7 exclusive and 2 standard typefaces.

Engineering Standard and Helvetica Medium Outline add more dimension to our well-established selection of sans serif styles. The other typefaces, we hope, will become welcomed additions to our growing number of decorative styles. Six of the exclusive typefaces were designed right in the Zipatone art department with more being designed for release later this year.

The release date for these styles is Feb. 15th, but meanwhile, you can fill out the coupon below, mail it in and receive the special Zipatone brochure. Our brochure includes full font displays, available type sizes and illustrations of these faces at work.

Zipatone Inc 150 Fend Lane, Hillside, Illinois 60162

Rush me your Zipatone brochure of New Typefaces right away!

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Join the revolution*

Mergenthaler
an Eltra company

February '76

Mergenthaler Linotype Company breaks with tradition.

Offers new marketing service to type specifiers and owners of V-I-P typesetters.

Revolution is named **Typography Plus**

80 new faces (Shown below left), released in dispatches to all supporters.

Computer program codes messages of typographic quality: kerning, hung punctuation, auto-character spacing, alternative justification.

Promotional type specimen books rally public support.

Announcements made in free press, U&Ic.

November '76

Typesetters throughout America subscribe. Twenty-three states, forty cities (See below right). Australia and England declare support.

Art directors recognize "Typography Plus" as breakthrough in human rights: the right to choose individual letterspacing. The right to hang punctuation, the right to kern letters without cut and paste.

Support Freedom.

Support the revolution at the V-I-P center near you.

Headquarters:

Typographic Development,
Mergenthaler Linotype Company,
Plainview, New York, 11803.
Telephone: 516 752-4022 or 4023.

80 new faces

Americana
Americana Italic
Americana Bold
Americana Extra Bold
Egyptian 505 Light
Egyptian 505
Egyptian 505 Medium
Egyptian 505 Bold
ITC Eras Light
ITC Eras Book
ITC Eras Medium
ITC Eras Demi
ITC Eras Bold
ITC Eras Ultra
Frutiger Light 45
Frutiger Light Italic 46
Frutiger 55
Frutiger Italic 56
Frutiger Bold 65
Frutiger Bold Italic 66
Frutiger Black 75
Frutiger Black Italic 76
Gill Sans Light
Gill Sans Light Italic
Gill Sans
Gill Sans Italic
Gill Sans Bold
Gill Sans Bold Italic
Gill Sans Extra Bold
Gill Sans Ultra Bold
Gill Sans Condensed
Gill Sans Bold Condensed
Grotesque 126
Grotesque 126 Italic
Grotesque 215
Grotesque 215 Italic
Grotesque 216
Grotesque 216 Italic
Helvetica Thin
Helvetica Thin Italic
Helvetica Heavy
Helvetica Heavy Italic

Hobo

ITC Kabel Book
ITC Kabel Medium
ITC Kabel Bold
ITC Kabel Ultra
PEIGNOT LIGHT
PEIGNOT DEMI-BOLD
PEIGNOT Bold
Perpetua
Perpetua Italic
Perpetua Bold
Perpetua Bold Italic
Serifa 55
Serifa Italic 56
Serifa Bold 65
Serifa Black 75
University Roman
University Italic
Weiss Roman
Weiss Italic
Weiss Bold
Weiss Extra Bold
ITC Zapf Book Light
ITC Zapf Book Light Italic
ITC Zapf Book Medium
ITC Zapf Book Medium Italic
ITC Zapf Book Demi
ITC Zapf Book Demi Italic
ITC Zapf Book Heavy
ITC Zapf Book Heavy Italic
ITC Zapf International Light
ITC Zapf International Light Italic
ITC Zapf International Medium
ITC Zapf International Medium Italic
ITC Zapf International Demi
ITC Zapf International Demi Italic
ITC Zapf International Heavy
ITC Zapf International Heavy Italic

**in 40 towns
and cities**

California

Los Angeles
Mountain View
Oakland

Colorado

Denver

Connecticut

Hamden
Hartford

District of Columbia

Washington

Florida

Ft. Lauderdale
Miami
Tampa

Illinois

Chicago
Crystal Lake

Indiana

Indianapolis

Maryland

Baltimore

Massachusetts

Boston

Michigan

Benton Harbor
Detroit

Minnesota

Minneapolis

Mississippi

Jackson

Missouri

Kansas City
St. Louis

New Jersey

Kennilworth
North Bergen
Roselle

New York

Melville
New York City

Ohio

Columbus

Oklahoma

Tulsa

Oregon

Portland

Pennsylvania

Ephrata
Erie
Philadelphia
Pittsburgh
York

Texas

Dallas
Ft. Worth
Houston

Utah

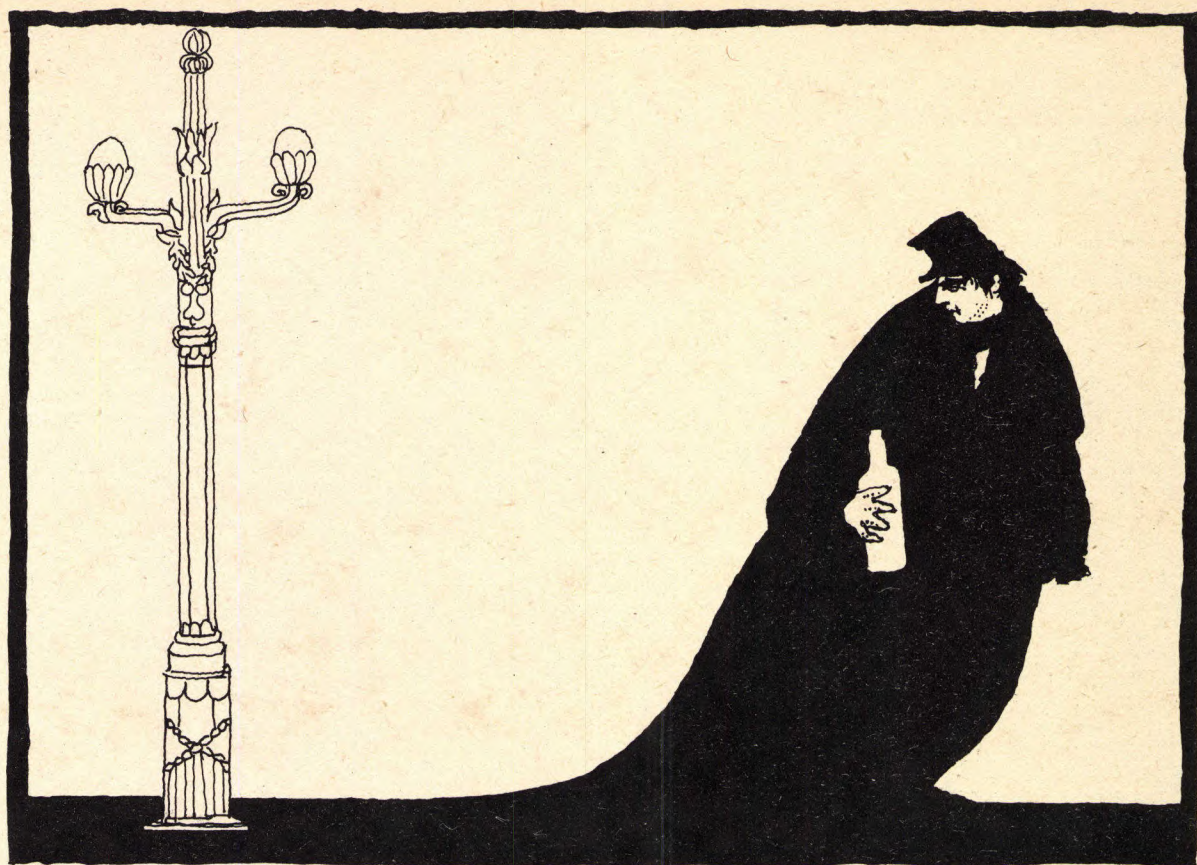
American Fork

Washington

Seattle

Wisconsin

Butler



Hobo, designed by Morris F. Benton in 1910, reflects the Art Nouveau movement of that era. Hobo has curved vertical strokes and bars, and the descenders were eliminated. For many years Benton was associated with the American Typefounders who first cut his face, Cloister, in about 1897. Mergenthaler now has Hobo on the U-I-P with all the refinements of the ATP1/54 program. Which makes setting display type so cheap, even

➤ a Hobo can afford it. ➤

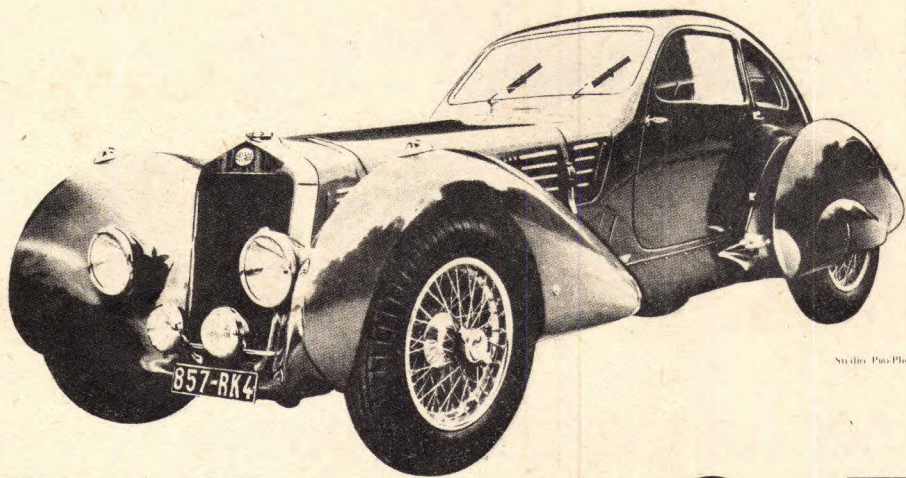
Mergenthaler Linotype, Stempel, Haas

Mergenthaler

an Eltra company

A.M. CASSANDRE

BASED ON AN ARTICLE BY HORST HEIDERHOFF
REFLECTIONS ON THE CLIMATE WHICH FOSTERED THE
TYPOGRAPHY AND DESIGN OF A.M. CASSANDRE.



DELAGE

PARFAITE EN TOUT POINT

PILOTEZ UNE DELAGE, VOUS COMPRENDREZ TOUT CE QUE SIGNIFIE LE MOT PERFECTION. DÈS QU'ON EN PREND LE VOLANT, ELLE CRÉE L'ENTHOUSIASME : LA PILOTER EST UNE TRÈS GRANDE SOURCE DE JOIE.

PARFAITE AU DÉPART : Toujours prête, rapide et silencieuse, elle part aussi promptement que la flèche.

PARFAITE SUR LA ROUTE : Son moteur, puissant et nerveux, répond instantanément au moindre appel, permettant, au gré de la fantaisie, de passer brusquement des allures les plus

lentes aux allures les plus vives. Plus de levier : électriquement, les changements de vitesse s'obtiennent instantanément et sans heurt à l'aide d'une manette qu'un seul doigt déplace aisément. La direction, légère et douce à la main, est d'une précision remarquable à toutes les allures. Grâce à ses roues avant indépendantes, une Delage adhère à la route quels qu'en soient le profil ou les virages. Le freinage hydraulique, progressif, est un véritable bouclier devant l'obstacle.

DELAGE

150 AVENUE DES CHAMPS-ÉLYSÉES PARIS

23-25 AVENUE VICTOR-EMMANUEL-III - 8^e

THE 1930'S WERE MARKED BY SIGNIFICANT SOCIAL, POLITICAL AND SCIENTIFIC TRENDS. IN THE FINE ARTS FUTURISM AND CUBISM PREVAILED, IN ARCHITECTURE, FUNCTIONALISM WAS KEY.

FOR THE FIRST TIME IN THE HISTORY OF TECHNICAL SCIENCE, DESIGN BECAME IMPORTANT TO INDUSTRY. MATERIAL USED IN THIS INDUSTRIAL DESIGN WAS EXPOSED AND NOT COVERED BY PAINT OR COLOR. THE 1930'S REFLECTED THEIR OWN IMAGE IN METAL—SO TO SPEAK. THE LUXURIANTLY RANKING FORMS OF NATURE WERE ABANDONED IN FAVOUR OF BARE AND POLISHED TECHNICAL IMPRESSIONS.

HUMAN CONFIDENCE IN TECHNOLOGY, IN NEW INVENTIONS LIKE THE AUTOMOBILE, AEROPLANE, RADIO OR MOVIES, KNEW NO LIMITS. THE WORLD WAS BUILT OF CHROME, LACQUER AND GLASS: A UTOPIA IN WHICH HUMAN BEINGS, THEIR SUITS, THEIR EVENING DRESSES, EVEN THEIR FACES SEEMED TO BE CUT FROM METAL.

ALL THE DISTINCTIVE FEATURES OF THIS ERA ARE FOUND IN A.M. CASSANDRE'S WORK. THE POSTERS HE DESIGNED ARE FOR LARGE TRANSPORTATION ENTERPRISES, FOR TRAVEL, AND TRAFFIC AND TRAIN SERVICES. THE MOVEMENT OF THE MACHINE SEEMED TO BECOME THE STYLE AND FORM FOR ALL MOVEMENT. HE WAS FASCINATED BY TECHNOLOGY. A JOURNEY IN A PULLMAN EXPRESS WAS NOT AN INTERESTING JOURNEY BECAUSE OF THE LANDSCAPE. THE BEAUTY WAS IN THE METAL TRACK WITH SPEED IMPLICIT IN ITS SHAPE. TECHNOLOGY, THE NEW GIANT, FASCINATED EVEN THE SKEPTICS OF THE 1930'S. WITH ITS AID, NOTHING SEEMED IMPOSSIBLE.

CASSANDRE DESIGNED PEIGNOT IN 1937. IT EMBODIES THE FUTURISTIC ASPECTS OF HIS PHILOSOPHY. CHARACTERS SEEMINGLY MOVE TOO FAST TO EVEN COMMIT TO TRADITIONAL LOWER CASE FORMS. CLEAN, ELEGANT STRUCTURAL SHAPES DOMINATE.

TODAY, CONFRONTED WITH THE CATASTROPHIC RESULTS OF UNRESTRAINED OPTIMISM, WE CAN ONLY LOOK BACK WITH ENVY AT THE CONFIDENCE TECHNOLOGY THEN INSPIRED.

I USE PEIGNOT NOW WITH COMPUTER TECHNOLOGY OF THE V-I-P AND THE ATP1/54 PROGRAM, IN THE HOPE THAT WITH OUR NEW UNDERSTANDING OF THE PLANET'S ECOLOGICAL NEEDS NOTHING IS IMPOSSIBLE?

MERGENTHALER, LINOTYPE, STEMPEL, HAAS

MERGENTHALER LINOTYPE COMPANY,
MERGENTHALER DRIVE, PLAINVIEW, NY 11803

It's happening all across the country for the fourth time, on Mergenthaler's V-I-P.

Wherever good type is set on the Mergenthaler V-I-P you may find Typography Plus, Mergenthaler's new subscription plan, bringing good new faces to your typesetter on the date of release:

•••••
ITC Zapf International Light *with Italic*
ITC Zapf International Medium *with Italic*
ITC Zapf International Demi *with Italic*
ITC Zapf International Heavy *with Italic*

••••
Hobo

•••
PEIGNOT LIGHT
PEIGNOT DEMI-**BOLD**
PEIGNOT **BOLD**

••
Serifa 55
Serifa Italic 56
Serifa **BOLD 65**
Serifa **BLACK 75**

•
Weiss Roman
Weiss Italic
Weiss **BOLD**
Weiss **EXTRA BOLD**

••••• **This month:**
Licensed from ITC, Zapf International, designed by Hermann Zapf for ITC, is a blend of typographic formality and calligraphic warmth. Now available on Mergenthaler's V-I-P and Linocomp, in eight weights.

••••• Hobo, fun and play from Morris Fuller Benton. Now available on Mergenthaler's V-I-P.

••••• The Peignot series, designed by A. M. Cassandre and offered by Deberny & Peignot of Paris in 1937. Not a traditional design but a creation, a newly planned alphabet, then and now. Now available on Mergenthaler's V-I-P, in three weights.

••••• Serifa, designed by Adrian Frutiger in 1965 and now available through D. Stempel AG of the Mergenthaler Group. Now available on Mergenthaler's V-I-P, in four weights.

• Weiss, designed by Emil Rudolph Weiss and first cut by Bauersche Geisserei, Frankfurt, Germany in 1926. Now available on Mergenthaler's V-I-P, in four weights.

all in a complete range of text and display sizes.

For the fourth time:
the coordinated, uniform perfection of computer spaced typography, from typesetters located in every major city, all across the country.

a standard set of kerned character combinations;

hung punctuation;

a choice of three levels of fit: normal, tight, very tight with the large sizes automatically adjusted;

a standard system of specifying computerized spacing in use all across the country;

the finest programmed typography available today without paying for expensive operator intervention.

To receive our booklet showing you how to specify computerized spacing on Mergenthaler's V-I-P complete the form below and return it to us.

Typographic Development Division
Mergenthaler Linotype Company
Mergenthaler Drive
Plainview, New York 11803

or call us
area code 516, 752-4022 or 752-4023

New.
Now available.
Mergenthaler, Linotype, Stempel, Haas.

Name: _____
Company: _____
Address: _____
Telephone: _____

Mergenthaler
an Eltra company

I am also interested in using the new Mergenthaler releases:

_____ Stempel Serifa series
_____ ITC Zapf International series
_____ Weiss series
_____ Hobo
_____ The Peignot series



TypoGraphics Communications, Inc. 305 East 46th Street New York, N.Y. 10017 (212) 754-9500

ACE ♠ A The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms. More men, women, and children

Garamond Book

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

ACE ♠ A

TWO ♠ 2 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Cheltenham Ultra Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

TWO ♠ 2

THREE ♠ 3 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Bookman Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

THREE ♠ 3

FOUR ♠ 4 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Garamond Ultra Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

FOUR ♠ 4

FIVE ♠ 5 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Bookman Demi

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

FIVE ♠ 5

SIX ♠ 6 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Century Book Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

SIX ♠ 6

SEVEN ♠ 7 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Century Ultra

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

SEVEN ♠ 7

EIGHT ♠ 8 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms. More men, women, and children play cards than all other games.

Bauhaus Medium

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

EIGHT ♠ 8

TGC BELIEVES THAT ITC TYPEFACES MAKE A WINNING TYPOGRAPHIC HAND—AND WE OFFER THEM ALL! (MORE THAN CAN BE PACKED INTO ONE DECK)

EIGHT ♠ 8 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Century Ultra Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

EIGHT ♠ 8

SEVEN ♠ 7 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Bauhaus Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

SEVEN ♠ 7

SIX ♠ 6 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Bookman Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

SIX ♠ 6

FIVE ♠ 5 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms. More men, women, and children play cards than all other games.

Century Book

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

FIVE ♠ 5

FOUR ♠ 4 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Bookman Medium

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

FOUR ♠ 4

THREE ♠ 3 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Garamond Ultra

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

THREE ♠ 3

TWO ♠ 2 The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Garamond Book Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

TWO ♠ 2

ACE ♠ A The origins of playing cards are shrouded in antiquity. The Chinese of a millennium ago are known to have used them in connection with the ancient game of Mah Jong. And in medieval times, the mysterious Tarot deck was a favorite device of fortune tellers. But whatever their source, cards are today the most widespread of all game forms.

Cheltenham Ultra

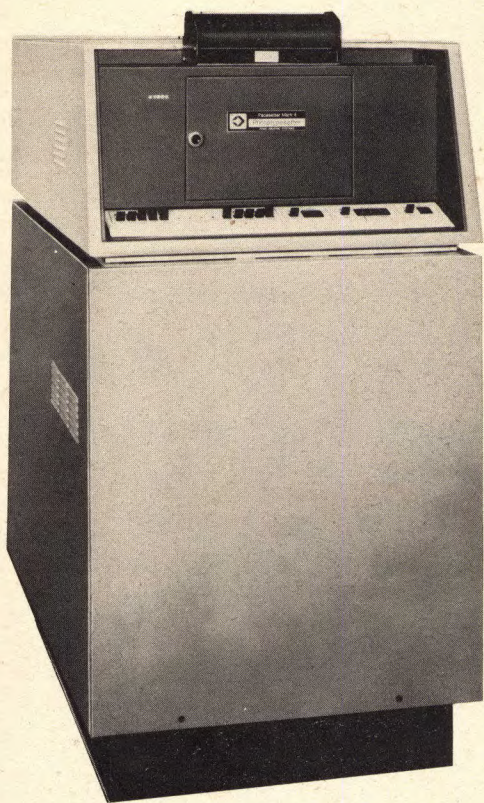
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
(&...!?"'---\$%)

ACE ♠ A

TypoGraphics Communications, Inc. 305 East 46th Street New York, N.Y. 10017 (212) 754-9500



Meet the Pacesetters Mark 4 and 5



The Dymo Pacesetter

Newest additions to the Dymo line of automated phototypesetters.

Seems like everywhere you look today someone's introducing a new typesetter. That's not the case with Dymo...Pacesetters have been setting quality composition for some time now.

It's that experience factor that has led to the development of the Mark 4 and 5. First of all, Pacesetters, differing from their competition, are modular, thereby allowing you to configure hardware to satisfy your specific needs.

Initially, if you choose, you can start with a minimum capability, without committing your operation to hardware that could soon become obsolete. As your requirements grow, your Pacesetter can grow with you. Font and size capacity can easily be increased and additional memory for formatting and unique programming can be added with no difficulty, and at minimum expense. Mark 4 and 5 Pacesetters accept 6, 7, and 8 level punched paper tape or can be operated in an on-line mode from justifying keyboards, optical scanners and a wide variety of word and copy processing systems. Consistent, high quality typography is assured; the Pacesetter uses a glass matrix, which is the most stable of all matrices manufactured. Standard or custom font layouts are available from the most comprehensive typeface library in existence.

To further enhance the Pacesetter operational capability, Dymo Graphic Systems has developed and introduced its segmented disc, consisting of a mounting hub and eight interchangeable typeface segments. Pacesetter users can now address all typeface requirements on-line to satisfy any font mix configuration.

For more details, simply fill out and mail the reply coupon.



Tell me more about the Pacesetters.

Name _____

Company _____

Address _____

City _____

State _____ Zip _____

Tel. _____

Dymo Graphic Systems, Inc.
355 Middlesex Avenue
Wilmington, MA 01887
Tel: 617-933-7000

How can everyone's transfer lettering be the best?

All transfer lettering
general claims, but
product differences

companies are making the same
Chartpak Velvet Touch has specific
to solve specific problems.

1 A transparent Mylar* carrier sheet used only by Chartpak, which will not distort under the most severe burnishing pressure. It always lies flat thus precluding accidental transfer and allowing easy letter alignment.

2 A tough vinyl ink, used exclusively by Chartpak, that goes down fast and stays down. The letters will not crack during or after transfer thus eliminating wasted touch up or re-work time.

3 A lubricated surface which allows your burnishing tool to glide across the sheet, giving you the easiest and fastest transfer.



4 A comprehensive dealer network that makes Velvet Touch readily available throughout the country.

These specific reasons plus over 200 of the most popular type styles, a wide variety of symbol sheets, Shadow Lettering in 5 colors and extensive custom capabilities make Chartpak Velvet Touch the transfer lettering with a difference.

chartpak

A TIMES MIRROR COMPANY / ONE RIVER RD., LEEDS, MA. 01053

* A Dupont registered trademark.

NOW! PHOTO-LETTERING INC OFFERS YOU ITS FREE TEXTFACE DIRECTORY SHOWING THE FINEST QUALITY TEXT COMPOSITION AVAILABLE

For more than forty years Photo-Lettering, Inc. has been a trend setter for display styles in the Graphic Arts industry. We provide our clients with the widest selection of styles available anywhere in the world, including many exclusive designs suited to their individual desires and requirements.

An exciting new 150 page ARTRON textface directory showing our many exclusive text styles and the latest ITC styles and other most wanted styles has just been printed. Here you will see the subtle refinements of the ARTRON text composition system not normally available.

If you work with type, you will want this new ARTRON text catalog. For your free copy, please write on your letterhead to Dept. NTA...

PHOTO-LETTERING INC
216 E 45 STREET · NYC 10017 · 212-682-2345

*Photocomposition
Textface Directory*

ARTRON

*Photo-Lettering, Inc
216 East 45th Street
New York City, 10017
212-MU2-2345*

fyti
for
your
(typographic)
information

Wordspacing Phototype

Unless you are familiar with a particular phototypesetting system, avoid specifying the exact number of units of wordspacing. There are just too many different phototypesetting systems, and each uses a different unit system. What may be a desirable number of units of wordspacing on one system may not be on another. Therefore the best way to specify wordspacing is to use the broad terms: *loose*, *normal*, *tight*, and *very tight*. As an aid we have set this paragraph in each of these styles: examine each carefully and decide which setting is the most legible or desirable for your purpose and use it as a guide for future jobs and to show your typographer the spacing you prefer.

LOOSE WORDSPACING

Unless you are familiar with a particular phototypesetting system, avoid specifying the exact number of units of wordspacing. There are just too many different phototypesetting systems, and each uses a different unit system. What may be a desirable number of units of wordspacing on one system may not be on another. Therefore the best way to specify wordspacing is to use the broad terms: *loose*, *normal*, *tight*, and *very tight*. As an aid we have set this paragraph in each of these styles: examine each carefully and decide which setting is the most legible or desirable for your purpose and use it as a guide for future jobs and to show your typographer the spacing you prefer.

NORMAL WORDSPACING

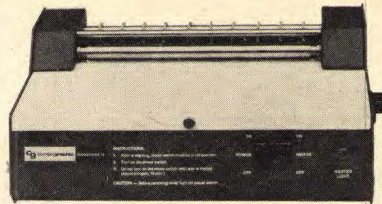
Unless you are familiar with a particular phototypesetting system, avoid specifying the exact number of units of wordspacing. There are just too many different phototypesetting systems, and each uses a different unit system. What may be a desirable number of units of wordspacing on one system may not be on another. Therefore the best way to specify wordspacing is to use the broad terms: *loose*, *normal*, *tight*, and *very tight*. As an aid we have set this paragraph in each of these styles: examine each carefully and decide which setting is the most legible or desirable for your purpose and use it as a guide for future jobs and to show your typographer the spacing you prefer.

TIGHT WORDSPACING

Unless you are familiar with a particular phototypesetting system, avoid specifying the exact number of units of wordspacing. There are just too many different phototypesetting systems, and each uses a different unit system. What may be a desirable number of units of wordspacing on one system may not be on another. Therefore the best way to specify wordspacing is to use the broad terms: *loose*, *normal*, *tight* and *very tight*. As an aid we have set this paragraph in each of these styles: examine each carefully and decide which setting is the most legible or desirable for your purpose and use it as a guide for future jobs and to show your typographer the spacing you prefer.

VERY TIGHT WORDSPACING

An editorial feature prepared for U&lc by **James Craig**.



easycoat 9 waxer

A definite asset for your busy production area.

The Easycoat 9 Waxer is an immediate time saver for your busy production department. It quickly and easily applies a precise, smooth coating of adhesive wax to phototypesetting, and common paste up materials.

The Easycoat 9 Waxer has the reliability and durability needed for high-volume production applications. Its compact size allows optimum placement for maximum usage by all personnel, and its low price easily justifies having one at each work station.

Whatever your requirements, the Easycoat 9 assures total surface coverage without marring, streaking, or show through.

The Easycoat 9 is shipped assembled, and ready for use in less than 15 minutes. Included are: 10 cakes of Easycoat wax, burnishing tool, and a 12-page instruction booklet.

The Easycoat 9 is manufactured, sold, and serviced by Compugraphic Corporation — leader in the graphic arts industry.

**For special introductory offer, call
800-225-1626
In Massachusetts only
800-752-0104**



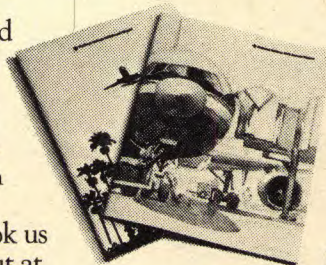
compugraphic

Supplies and Accessories Division
20 Commerce Way, Woburn, MA 01801

Fly Birmy.

A year ago we told you that we probably set a world's record by setting National Airlines Annual Report in one day.

This year it took us 4 hours longer. But at the same time we also did two 16 page travel brochures, two full page newspaper ads for Florida Power & Light, as well as making veloxes for all the newspapers in all the markets they serve. Plus we handled a four page tabloid corporate



newsletter and assorted assignments from 40 different clients on that same day.

The point is simply this: We have first class New York trained typographers. We have one of the largest phototype libraries in America. We have telecopiers for practically instant communication. And we're only a matter of a few hours, by jet, from our backyard to your front door. Save time and money. Fly Birmy.

Birmy. The wings of type.

2244 N.W. 21 Terrace, Miami, Florida 33142 • (305) 633-5241/635-0482

Introducing

THE COPY FITTER®

A most remarkable copy fitting device that can be used for:

HOT METAL:

Linotype, Intertype, Ludlow,
Foundry and Hand-set type

PHOTO AND COLD TYPE:

Addressograph-Multigraph, all models
Alphatype, Alphacomp, Alphasette
Autologic APS-4, APS-5
Comp-Set 500 and others
Compugraphic, Compuwriters
Diatronic, Diatype, Diatext
Dymo Compstar, Pacesetter, others
Fototronics—all models
Graphic Systems setters
IBM Selectric Systems
Itek Quadritek
Linofilm, Linocomp
Metroset
Monophoto
Varitype
Videocomp
VIP—all models

In fact, it can be used with any typesetting system that has a measurable alphabet. It works for MINUS settings, regardless of the unit values employed by any machine.

NO BOOKS, NO CHARTS, NO FORMULAS
...THE COPY FITTER® employs familiar copy fitting techniques.

Each COPY FITTER® comes in an easy-to-understand instruction folder.

Only **\$600** postpaid in U.S.A.

(In Canada, add 75¢)

Send payment with order to:

BAUMWELL GRAPHICS, INC.
461 Eighth Avenue
New York, N.Y. 10001

fyti
for
your
(typographic)
information

Small Caps

Rx Rx

ENLARGEMENT OF 14-POINT TYPE SHOWING THE RELATIONSHIP BETWEEN CAPS AND SMALL CAPS.

ABCDEFGHIJKLMNabcdefghijklm

14 POINT CAPS AND SMALL CAPS.

Small caps, usually indicated "sc," are a complete alphabet of capital letters which have about the same height as the lower case x-height of a given typeface. In metal type they exist in text sizes only, and like italic and boldface they offer another means by which the designer can create typographic effect. Small caps may be used alone or in conjunction with regular caps. They often substitute for caps in abbreviations such as A.M., P.M., B.C., A.D., or when abbreviations—for example NASA, AFL/CIO, or ILGWU—are used throughout the text and regular caps would be overly assertive and distracting. Because they are about the same height as the lowercase letters, small caps make the page more uniform in appearance, hence quieter and easier to read.

When specifying type for small caps, the designer should bear in mind that not all phototypesetting systems have fonts that include small caps—in fact, most do not. In this case the typographer can substitute regular caps of a smaller type size instead of setting true small caps. In most cases this substitution is satisfactory, however there are times when the smaller type size may appear too light next to the regular type. This discrepancy can be particularly obvious when setting CAPS AND SMALL CAPS together.

With some typefaces a smaller type size of the next bolder weight may appear more harmonious in color.

When experimenting with small caps, as always, it is a good idea to have a sample set before proceeding with the entire job.

An editorial feature prepared for U&Ic by **James Craig**.

Spartan knows how to treat a VIP.

1. With loving kindness.
2. With twenty sizes: 6 to 72 point.
3. With letter, word and line spacing at your command.
4. With the newest ITC faces available.
5. With unlimited font and size mixing.
6. With exceptional day and night service.
7. With a direct line from The City: 781-5645.
8. With the East Bay a hop away: 836-0933.
9. With craftsmanship we don't take for granted.
10. With a type booklet showing 179 faces, yours for the asking.
11. With... "what more can we say?"

Spartan Typographers

2112 West Street, Oakland, Ca. 94612

Design No. 115
Volume 1

"WOW!"

...Your BORDER HOARDER absolutely bent our minds!
(Another eloquent comment from one of our customers.)

All four BORDER HOARDER volumes contain a total of 120 ready-to-use, mind-bending designs... just clip and paste... blow-up or reduce. Normally each volume costs \$15 each... however, if you order the entire collection, we'll throw in volume 4 FREE. That's just \$45 for a classic art library that you will use year after year.

Design No. 162
Volume 4

Design No. 133
Volume 3

Design No. 126
Volume 2

(If not 100% satisfied, return books within 30 days for full refund.)

Enclosed is our payment of \$45 for all four BORDER HOARDERS.
 Enclosed is our payment of \$15 for Volume 1.
 Please add \$1 for handling. Outside USA add \$2.50.
 Orders from Michigan add 4% sales tax.

NAME _____
 FIRM _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

RICHARD SCHLATTER DESIGN
 265 CAPITAL AVE, N.E.
 BATTLE CREEK, MI 49017

Design No. 170
Volume 4

ITC BOOKLETS AND U&LC BACK COPIES FOR SALE



Qty.	Unit Price	Total
ITC BOOKLETS:		
_____	ITC American Typewriter .....	.75c
_____	ITC Avant Garde Gothic .....	.75c
_____	ITC Avant Garde Gothic Cond. ....	.75c
_____	ITC Bauhaus .....	.75c
_____	ITC Bookman .....	.75c
_____	ITC Century-Cheltenham-Garamond ..	.75c
_____	ITC Eras .....	.75c
_____	ITC Friz Quadrata .....	.75c
_____	ITC Kabel .....	.75c
_____	ITC Korinna .....	.75c
_____	ITC Lubalin Graph .....	.75c
_____	ITC Newtext .....	.75c
_____	ITC Serif Gothic .....	.75c
_____	ITC Souvenir .....	.75c
_____	ITC Tiffany .....	.75c
_____	ITC Zapf Book .....	.75c
_____	ITC Zapf International .....	.75c
U&lc BACK COPIES:		
_____	U&lc, Vol. 2, No. 1	\$1.50
_____	U&lc, Vol. 2, No. 2	\$1.50
_____	U&lc, Vol. 2, No. 3	\$1.50
_____	U&lc, Vol. 2, No. 4	\$1.50
_____	U&lc, Vol. 3, No. 1	\$1.50
_____	U&lc, Vol. 3, No. 2	\$1.50
_____	U&lc, Vol. 3, No. 3	\$1.50
Total Order		_____
Add Postage for booklets only		_____ .50
New York residents add state sales tax		_____
Remittance enclosed		_____

These handsomely designed, colorful ITC specimen booklets and back copies of U&lc are available for your personal use and collection. To obtain them, just complete this order form and mail it to us. All orders must be accompanied by a remittance. No CODs, or purchase orders without remittances, can be handled. Please make checks payable to ITC.

International Typeface Corporation
216 East 45th Street, New York, N.Y. 10017

Name _____

Company _____

Title _____

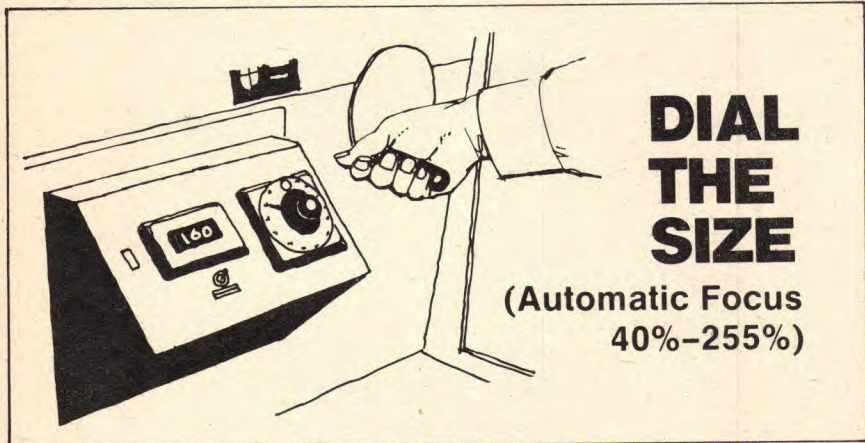
Street Address _____

City _____

State _____ Zip Code _____

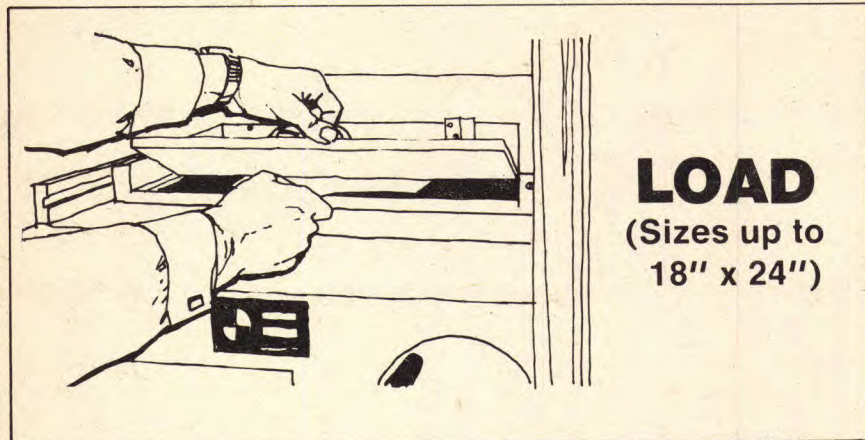
Country _____

"INSTANT STATS"

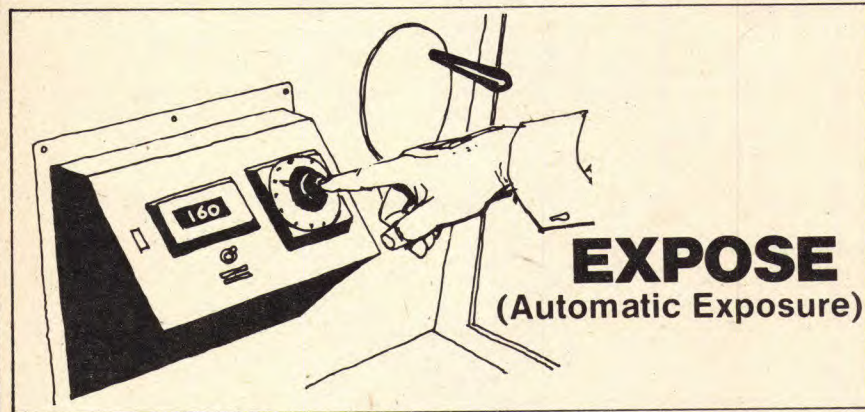


**DIAL
THE
SIZE**

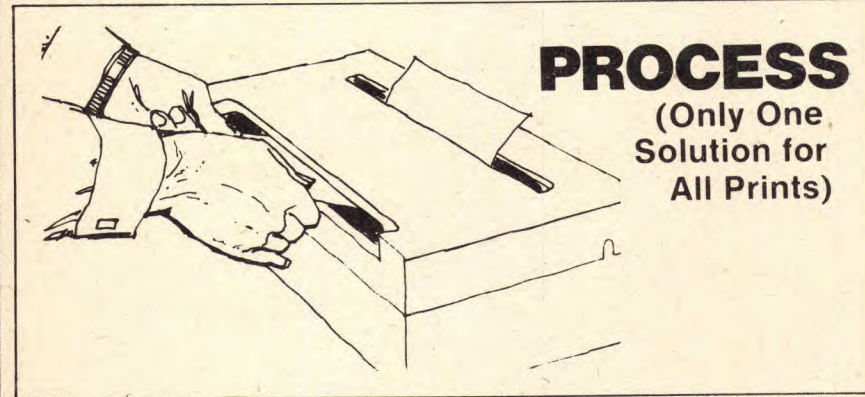
(Automatic Focus
40%-255%)



LOAD
(Sizes up to
18" x 24")



EXPOSE
(Automatic Exposure)



PROCESS
(Only One
Solution for
All Prints)



REPRODUCTION QUALITY:

METAL OFFSET PLATES POSITIVE STATS
PAPER OFFSET PLATES REVERSE STATS
SCREENED PRINTS FILM POSITIVES

**NO DARKROOM
NO PLUMBING
NO SPECIAL WIRING**

duostat corp.

114 BEACH ST.,
ROCKAWAY, N.J. 07866

1-800-631-9353



Ben Franklin
has come out of retirement!

Ben Franklin,
a typeface from the 1890s, is now available on the V-I-P.
It is one of a selection of exceptional antique faces
made available for phototypesetting by Tintype Graphic Arts.

Send today for a sample of Ben Franklin
and the other old timers from the Tintype Archives—
we're bringing a lot of old faces out of retirement!

Name _____
Firm _____
Address _____
City _____
State _____ Zip _____

Tintype Graphic Arts

798 Santa Rosa Street, San Luis Obispo, Cal. 93401 (805) 544-9789

**Only the following manufacturers of equipment
and materials are licensed to market ITC typefaces:**

ADDRESSOGRAPH MULTIGRAPH
CORPORATION/VARITYPER DIVISION
ALPHATYPE CORPORATION
AMERICAN TYPE FOUNDERS CO., INC.
ARTYPE, INC.
AUTOLOGIC, INC.
H. BERTHOLD AG
J. BOBST ET FILS SA
DR. BÜGER PHOTOSATZ GmbH
CELLO-TAK MFG., INC.
CHARTPAK
COMPUGRAPHIC CORPORATION
DYMO BELGIUM N.V.
DYMO GRAPHIC SYSTEMS, INC.
FOTOSTAR INTERNATIONAL
FILMOTYPE
GEOGRAPHICS, INC.
HARRIS CORPORATION
ITEK CORPORATION
LETRASET INTERNATIONAL, LIMITED
LETRASET U.S.A., INC.
MECANORMA
MERGENTHALER LINOTYPE COMPANY
MGD GRAPHIC SYSTEMS
3M COMPANY
THE MONOTYPE CORPORATION LIMITED
NATIONAL TYPE MATRIX, INC.
NORMAGRAPHICS
DIV. OF KEUFFEL & ESSER CO.
PHOTOVISION OF CALIFORNIA, INC.
PRESSURE GRAPHICS, INC.
PROTYPE, INC.
D. STEMPER AG
TACTYPE, INC.
TECHNOGRAPHICS/FILM FONTS
VISI-GRAPHICS
VISUAL GRAPHICS CORPORATION
ZIPATONE, INC.

For further information, write or call:
International Typeface Corporation,
216 East 45th Street New York, New York 10017
(212) 371-0699



Geotype Geotype Geotype Geotype &

All right class. What's the ampersand for? Sitting there in the middle of the page with its legs crossed, looking old-fashioned. What's it got to do with Geotype?

You there, with the T-square behind your ear, speak up. It means —and more—you say.

And more what?

And more characters per sheet. 22% more than the other guys.

Good, what else?

And more easy to use. Guidelines printed right on the sheet. Guaranteed shelf-life. Won't crack or break up because of a more stable carrier sheet. Won't knock off, has a low-tak adhesive you have to lean into. Good stuff.

What else.

It's more heat-resistant too. Independent tests prove that Geotype's results are best. Can be used for ozalid or white-print reproduction systems. Coated papers don't have to be sprayed. Doesn't need fixing.

What more do you need?

It costs less than our major competitor. Available in 165 faces, black and white. And the white is whiter. True! whiter and more opaque.

And there's still more.

More products.

Geocolor easy-to-cut acetate color film. Geotone self-adhesive cut-out shading film. Geosign self-adhesive vinyl lettering. Geoex dry transfer shading and texture sheets. Geotape charting tapes. And more to come? More faces expected soon.

Maybe we should have called it Geotype plus.

Distributed by these leading typographers:

Ad Type Sacramento, Calif.
Akron Typesetting Co. Akron, Ohio
The Alphabet Shop Atlanta, Georgia
Atherton's Advertising Rockford, Illinois
Palo Alto, Calif.
Baumwell Graphics New York, New York
Bohme & Blinkmann Inc. Cleveland, Ohio
Buffalo Type Service Corp. Buffalo, New York
Central Trade Plant Grand Rapids, Michigan
Central Typesetting Philadelphia, Penn.
Central Typesetting San Diego, Calif.
Century Typographers Tampa, Florida
Chesapeake Graphics Baltimore, Maryland
Composition Corp. Albany, New York
Forstall Geotype New Orleans, Louisiana
Franklin Type Boston, Mass.
Graphic Composition Service Inc. Miami, Florida
Graphic Products Hollywood, Calif.
Harlowe Typography Inc. Washington, D.C.
Hi-Speed/Advertising Typography Los Angeles, Calif.
Hoflund Graphics Denver, Colorado
Holmes Typography Inc. San Jose, Calif.
Interstate Graphics Inc. Charlotte, N. Carolina
Jaggars, Chiles & Stovall Inc. Dallas, Texas

Mats & Molds Inc. Dayton, Ohio
Mercury Typography Inc. San Francisco, Calif.
Nevada Graphics Las Vegas, Nevada
Osborne Engineering Supply Riverton, Utah
Pearson Typographers Berkeley, Illinois
Reays Typographic Service Albuquerque, New Mexico
P.G.R. Associates Inc. Rochester, New York
Stamford Geotype Stamford, Conn.
Edwin H. Stuart Inc. Pittsburgh, Penn.
Technical Service and Supply Co. Salt Lake City, Utah
Trade Graphics Springfield, Mass.
Tradetypers Inc. Houston, Texas
Typecrafters Norfolk, Virginia
The Type House Minneapolis, Minnesota
The Type House Seattle, Washington
Typo Graphics Orlando, Florida
Typoservice Corp. Indianapolis, Indiana
Typo-Set Inc. Cincinnati, Ohio
Updike & Johnson Inc. Portland, Oregon
Western Headliners St. Louis, Missouri
Western Typesetting Co. Chicago, Illinois
Western Typesetting Co. Kansas City, Missouri
Western Typesetting Co. Omaha, Nebraska
Westype Fresno, Calif.
Yaeger Typesetting Co. Inc. Columbus, Ohio

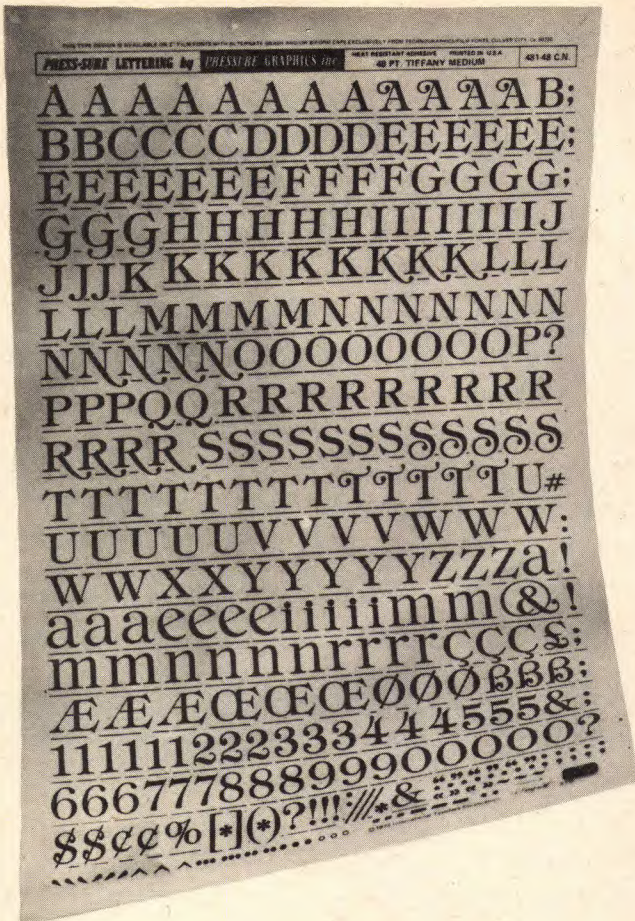
I saw this sensational paper. Like handmade. A dynamite olive. It was called Pinta, no Santa Maria, no...

Neenah Paper Division
Classic Laid and other fine papers

Kimberly-Clark
Neenah, WI 54956

Frank
Conley
Lettering
Design

14 EAST 52ND STREET, NEW YORK, N.Y. 10022
PLAZA 9-6791



Unbelievable! But True!

a **LARGE 10" x 15"**
sheet
**DRY TRANSFER
LETTERING**

\$1.00

Buy Direct and Save!

This sheet is comparable to brands selling for \$3.50-\$4.00 and \$4.58 per sheet. Sharp clear printing (suitable for reproduction) and a heat resistant adhesive compliment our Unbelievable low price. Join the thousands of satisfied customers already using "PRESS-SURE LETTERING". Available only from PRESSURE GRAPHICS (not available through dealers), so write for free samples and complete typeface listing.....

Pressure Graphics, Inc.
1725 Armitage Court
Addison, Illinois 60101
(312) 620-6900



WILL YOU PAY \$6.00 FOR A STUDENT SUBSCRIPTION TO U&Ic?

A selected list of people receive U&Ic free and will continue to unless (if you are one of them) you'd prefer to pay for it.

Now why would you ever want to do that?

Because U&Ic wants to continue to send free copies to thousands of art/design students in colleges, community colleges, art schools and high schools and to extend such coverage if possible.

This is a noble idea but an expensive one.

Will you help underwrite it?

Your subscription will continue to come to you free. Will you pay for a student subscription? Or more than one?

Student subscriptions in the United States and Canada are \$6.00 apiece.

If you like this idea, fill out the enclosed form and send it along with your check.

U&Ic
216 East 45th Street
New York, New York 10017

Yes. I want to help keep U&Ic's student circulation going and growing. Here's my 600 cents.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

The all new Print CASEBOOKS 2 SECOND ANNUAL EDITION

will soon be here . . .

ORDER NOW AT SPECIAL
PRE-PUBLICATION PRICE.



Purchasers of complete sets of PRINT CASEBOOKS will also receive at no extra charge this handsome,

hard-cover slip case which contains all six volumes in attractive, convenient storage form.

The Editors of PRINT are in the midst of preparing the all-new second edition of the design annual that is strikingly different from any other that's ever been published—THE PRINT CASEBOOKS. Like the enthusiastically received first edition, PRINT CASEBOOKS 2 will consist of six separate hard-cover volumes . . . each covering a major category of design . . . each providing in-depth, case history coverage of the best

work done in Advertising, Posters & Covers, Packaging & Point-of-Purchase, Annual Reports, Environmental Graphics, Exhibition & Display.

PRINT CASEBOOKS 2 is scheduled for publication in January, 1977.

By placing your order now—either for the complete set or for individual volumes—you can take advantage of the special pre-publication price offer.

■ The Best in Annual Reports

Fully documented, fully illustrated case studies of 28 outstanding, current annual reports. Covers and inside pages are shown large and in detail. Many illustrations in full color. 96 pages. 8¼ x 11. Hard cover. List price: \$13.95. Pre-publication special price (limited time only): \$12.50

■ The Best in Environmental Graphics

Fully detailed, fully documented case studies of 25 large-scale graphic information/communication systems. Many illustrations

in full color. 96 pages. 8¼ x 11. Hard cover. List price: \$13.95. Pre-publication special price (limited time only): \$12.50

■ The Best in Exhibition Design

Fully detailed, fully illustrated case studies of 26 brilliantly effective exhibits, ranging from compact traveling displays to vast, permanent museum installations. Many illustrations in full color. 96 pages. 8¼ x 11. Hard cover. List price: \$13.95. Pre-publication special price (limited time only): \$12.50

PRINT CASEBOOKS 2: FULL 6-VOLUME SET

A grand total of 258 award-winning design projects, judged in 1976, all carefully detailed and documented, many shown in full color.

Purchasers of the complete 6-volume set will receive at no extra charge a handsome, hard-cover slipcase which houses all six books in attractive, convenient storage form. List price: \$79.95.

Pre-publication special price (limited time only): \$69.95

■ The Best in Advertising

Fully documented, fully illustrated case studies of 40 top current campaigns (print, TV, print/TV combinations). Visuals are shown large . . . many in full color. 96 pages. 8¼ x 11. Hard cover. List price: \$13.95.

Pre-publication special price (limited time only): \$12.50

■ The Best in Covers & Posters

52 visually powerful posters and 43 superb magazine, book and record album covers . . . plus a wealth of fascinating supplementary visual material. Selections shown large and discussed in detail. Many posters and covers reproduced in full color. 96 pages. 8¼ x 11. Hard cover. List price: \$13.95.

Pre-publication special price (limited time only): \$12.50

■ The Best in Packaging

Fully detailed, fully illustrated case studies of 44 of the most successful current packages, families of packages and POP displays. Extensive marketing documentation. Many illustrations in full color. 96 pages. 8¼ x 11. Hard cover. List price: \$13.95.

Pre-publication special price (limited time only): \$12.50

SPECIAL OFFER FOR PRINT CASEBOOKS 2

Mail to: PRINT, 6400 Goldsboro Road, Washington, D.C. 20034

Yes, I'd like to order the following volumes of the all-new PRINT CASEBOOKS 2 at your special pre-publication price:

—copy(ies) of the six-volume set at \$69.95 (list price: \$79.95)
(includes hard-cover slipcase for all six volumes)

—copy(ies) The Best in Advertising*

—copy(ies) The Best in Covers & Posters*

—copy(ies) The Best in Packaging*

—copy(ies) The Best in Annual Reports*

—copy(ies) The Best in Environmental Graphics*

—copy(ies) The Best in Exhibition Design*

*Individual books are \$12.50 (list price: \$13.95)

Enclosed is _____ (publisher pays postage and handling)

Please bill (charge order will be billed at \$76.95 plus shipping for the 6-volume set, \$13.95 plus shipping for each individual volume).

Name (Please print)

Title

Firm Name

Address

City

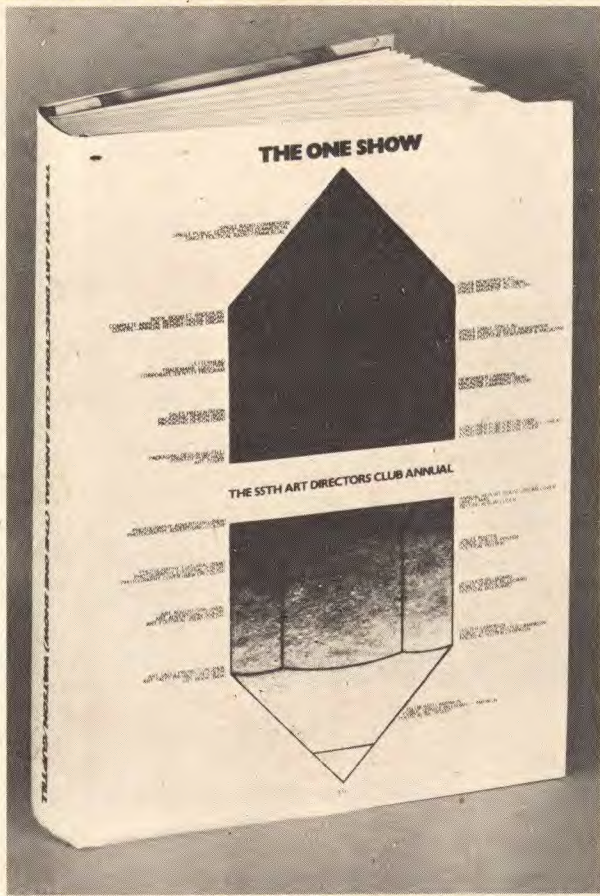
State

Zip

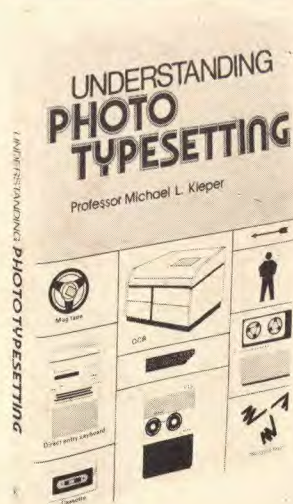
U&LC BOOK SHOP

Eight new books are offered in this U&LC Book Shop: #149—Art in Society; #150—The Picture Reference File; #151—Penrose Annual Vol. 69; #152—Graphis Annual '76-'77; #153—Film & TV Graphics 2; #154—Graphis Packaging 3; #155—Primer of Typeface Identification; #156—Encyclopedia of Source Illustrations. These books were carefully selected to bring you the best of the current crop on a wide range of subjects. Available books no longer featured are listed above the order coupon.

Eight new books are offered in this U&LC Book Shop: #149—Art in Society; #150—The Picture Reference File; #151—Penrose Annual Vol. 69; #152—Graphis Annual '76-'77; #153—Film & TV Graphics 2; #154—Graphis Packaging 3; #155—Primer of Typeface Identification; #156—Encyclopedia of Source Illustrations. These books were carefully



#148—The 55th Annual of Advertising, Editorial & Television Art & Design. The complete visual record of the most important competition in the communication arts industry—the One Show, a joint effort of the New York Art Directors Club and the Copy Club of New York. Over 1000 examples of the year's best copy, art, and design in virtually all media including print, TV, radio, and film. This is the internationally recognized annual encyclopedia of graphic and copy ideas. An unmatched source of ideas and talents. Over 800 pages. 8 x 11¼. 16 full color pages. \$25.00.

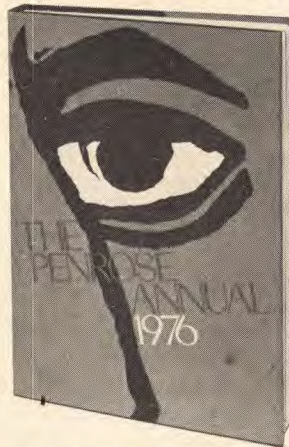


#141—Understanding Photo-typesetting
by Michael L. Kleper

Oriented to the needs of buyers, specifiers, designers and editors. Of great value to those new to the field but also useful to plant managers and department heads in printing plants and advertising and promotion offices. Explains what phototypesetting is, what it can do. Starts with basic typographic information, moves through the full range of today's photo electronic methods and equipment.

166 pages. 7¼ x 10¼.
\$24.50.

#151—The Penrose Graphic Arts International Annual, Vol. 69



Incisive and delightful articles on technical and non-technical aspects of printing, typography, paper, inks, etc. Sums up the current year's developments. Inspiration to as well as information for designers.

300 pages, 8¼ x 11¼;
much color. \$30.00.

#152—Graphis Annual 1976/1977
Ed. Walter Herdeg



This international annual is the standard collection reflecting the best graphics and the latest trends in all design fields throughout the world, including advertisements, annual reports, booklets, book jackets, magazine covers, trademarks, letterheads, packaging, record covers, film and TV and editorial design. Beautifully printed.

240 pages, 9½ x 12. 701 illustrations, 88 pages in full color. Indexed. Detailed captions. \$37.50.

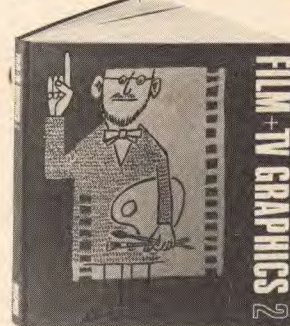
#154—Graphis Packaging 3
Ed. Walter Herdeg
Foreword by Karl Fink



Shows and comments on the best of the latest packaging graphics. Covers food, beverages, textiles/clothing/accessories, household, sports/tobacco products, stationery, cosmetics, pharmaceuticals, promotional and industrial packaging.

250 pages, 9½ x 12.
801 illustrations, 154 in color. \$39.50.

#153—Film & TV Graphics 2
Ed. Walter Herdeg



A thorough, international examination of all essential aspects of film and TV graphic design, including entertainment films, TV films, sponsored films, commercials, titles, captions, experiments, new techniques. A unique professional and artistic guide in the field of animation.

22 pages, 9¼ x 9¼.
1264 illustrations, 160 in color. \$28.00.

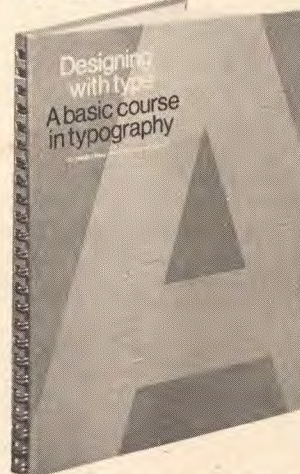
#142—Berthold Fototypes E1



A compendium of all Berthold Fototype faces with more than 1200 alphabets, 700 text samples and the new typewriter orientation system in which similar typefaces are grouped together. A most excellent and complete collection. This is a multilingual book. It includes complete information on those technical details so important for the accurate ordering of phototypesetting.

Large format. Cloth bound
506 pages. \$39.95.

#132—Designing With Type
By James Craig



Aimed at the design educator and the student working with type, this is at once a book and a working tool. It is basic, clear and contemporary in viewpoint and content. As a book on this subject should be, it is heavily visual, with over 180 typographic illustrations. It is not simply a schoolbook but of much value to anyone in the graphic arts who wants a clear concise understanding of typefaces, typesetting systems and procedures. It has a good selec-

tion of display type showings and in-depth coverage of five basic text type families. Design projects at end of each chapter.

176 pgs. 9 x 12. Semi-concealed Wire-O Binding. Glossary. Index. Bibliography. \$12.95.

#140—Art Director's Index to Photographers No. 4



The work of 177 top professional photographers from around the world (40 American) in 440 high fidelity color plates and 100 b/w pictures. A treasure trove of creative ideas. Lists addresses, phone numbers of photographers and agents. Include multilingual biographies. Photographers' showings are grouped by country, 14 countries being represented. Slip case.

300 pages. 9 x 12½. \$39.95.

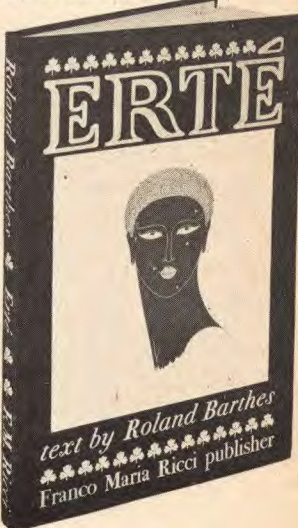
#149—Art In Society
by Ken Baynes, preface by Milton Glaser



A definitive statement on how art and society interrelate. Considers commercial, high and folk art in relation to work, worship, sex, and war. Spans many centuries and cultures. Assumes art resides in the kitchen as well as the museum. An exciting thesis, beautifully presented.

288 pages. 10 x 8¾.
530 illustrations, 44 in full color. \$35.00.

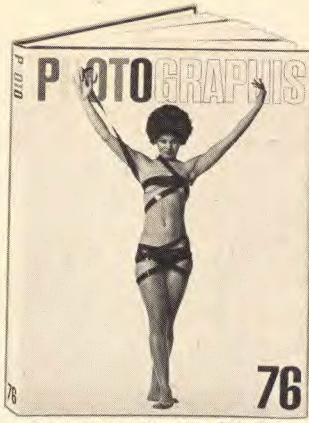
#134—Erté
by Roland Barthes



text by Roland Barthes
Franco Maria Ricci publisher

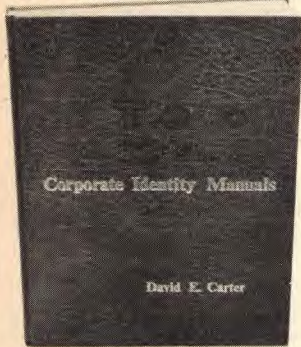
Erté, the great fashion illustrator of the twenties is represented today in museums and private collections throughout the world. Text appraises Erté and his work. Full color, full page plates include a set of 26 showing Erté's famous alphabet inspired by the female form. First United States edition.

9 1/4 x 14, silk cover, gold stamped, slipcase. All copies are signed and numbered. \$100.00.



224 pages. 9 1/2 x 12. \$37.50.

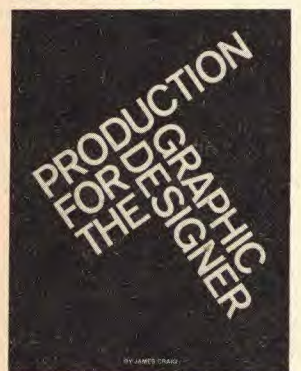
#145—Corporate Identity Manuals
Ed. David E. Carter



The heart of this book is 13 complete manuals from large national corporations. These show, by example, how to effectively produce a corporate manual. Shows how to make the most of the corporate mark. Illustrates proper usage of typography, signage, etc. Opening chapters cover the why and how of corporate identity.

8 1/2 x 11 1/4 \$30.00.

#103—Production for the Graphic Designer
By James Craig



Written for the designer. Covers typesetting, printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section lists papers by characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography, index.

208 pgs. 8 1/2 x 11. Over 400 illustrations. \$18.50.

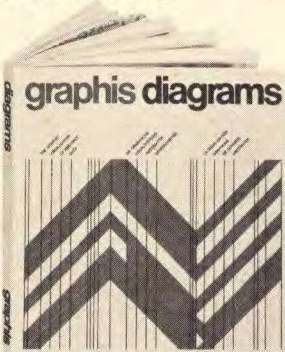
#106—Packaging
By Robert G. Neubauer

A definitive study of the art of packaging. Tells how to make the package a more effective means of communication, analyzes current trends, discusses elements required to make the package sales effective, describes package characteristics and functions.



208 pgs. 8 3/4 x 10 3/4. 253 b/w photos, 33 in color. Paper, \$8.95.

#121—Graphis/Diagrams—1974-75
Ed. Walter Herdeg



Proven techniques for combining legibility of information with aesthetically satisfying solutions. Covers statistical, comparative diagrams such as charts, graphs, tables, flow diagrams, organization and time charts; diagrams visualizing functions; tabulations, timetables, etc.

184 pages. 9 1/4 x 9 3/4. \$28.00.

#146—Electronic Composition



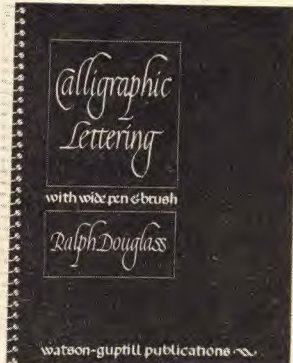
#147—Photographis '76

A source of ideas, a spotter of trends, a directory of talent. An up-to-the-minute work for art directors, advertising men, and photographers. The year's best applied photography in ads, booklets, calendars, packaging, record album covers, film/television, editorial pages, magazine and book covers, annual reports, all done in the usually beautiful Graphis manner.

A comprehensive reference to contemporary typesetting technology. Will help you evaluate new electronic techniques, maximize cost effectiveness, make the best buying decisions, and specify, manage and maintain a computer typesetting system. Covers in detail how systems work, how they differ, and good and bad points of input, editing, typesetting, and output systems. Includes a 7000-word hyphenation "exceptions dictionary" and a 300-term glossary.

384 pages. 8 3/4 x 11 1/4. \$48.00.

#112—Calligraphic Lettering, 3rd Ed.
By Ralph Douglass



A basic introduction to the tools, techniques, historic and contemporary styles. All hand lettered. Spiral bound.

112 pgs. 7 7/8 x 10 3/4. \$7.95.

#150—The Picture Reference File Volume 1—A Compendium

The first in a 25 volume series. A master swipe file of reproducible art all in the public domain. Vol. 1 has 222 pictures culled from 131 sources including private collections. Good size illustrations, clearly printed on 80 lb glossy coated paper. All pictures captioned with identification and source. Extensively indexed.

- #102—Milton Glaser Graphic Design. \$30.00
- #104—Trademarks and Symbols Vol. 1, Alphabetical Designs. \$9.95.
- #105—Trademarks and Symbols Vol. 2, Symbolical Designs. \$9.95.
- #107—Publication Design, by Allen Hurlburt. Paper \$8.95.
- #108—Type and Typography, by Ben Rosen. Paperback \$9.95.

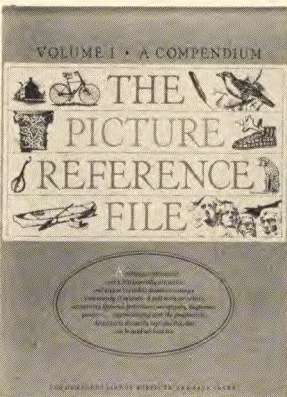


#156, 157, 158—Encyclopedia of Source Illustrations
Ed. Johann Georg Heck

A faithful facsimile reissue, in two volumes, of The Iconographic Encyclopedia of Science, Literature and Art published in Philadelphia in 1851—presenting in astonishingly detailed steel engravings the scope of man's knowledge up to that time in every important field.

Complementing the 11,282 steel engravings reproduced are clear descriptions of each plate, and an almost incredibly complex index for locating any subject—or any individual picture under that subject—immediately. Pictures are of reproducible quality.

300 pages. 12 x 9 1/4 each volume. \$27.50 per volume. \$55.00 boxed set, Vol. 1, # 156; Vol 2, # 157; boxed set, # 158.

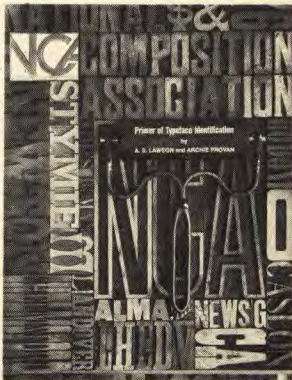


400 pages. 9 1/2 x 12 1/2. Smythe-sewn, \$26.00; Loose-leaf, 11 x 12 7/8, \$40.50.

#155—Primer of Typeface Identification
by Lawson, Provan, and Romano

Brief history of selected typefaces, their common usage and most noticeable characteristics. Includes typeface nomenclature comparison chart giving generic name of 35 selected typefaces as well as

names used by manufacturers of photocomposition film fonts. 32 page booklet. \$10.00.



#139—Graphis Posters '76
Ed. Walter Herdeg

The best current advertising, cultural, social, and decorative posters from 34 countries. A visual anthology of value to all in communication—not just designers. Large illustrations beautifully printed in b/w and full color.

220 pages. 9 1/2 x 12. \$35.00.

Still available:

- Ed. Edward Booth-Clibborn. \$37.50.
- #129—Half-tone Reproduction Guide. \$29.95.
- #130—Compendium for Literates, by Karl Gerstner. \$15.00.
- #133—Cameraready, by Kenneth Caird. \$30.00.
- #135—Erté—Things I Remember. \$13.50.
- #136—Erté, by Charles Spencer. \$16.95.
- #137—Erté Fashions, by Erté. \$10.00.
- #138—Design Concept Realisation. \$42.50.

UGlc Book Shop
216 East 45th Street
New York, N.Y. 10017

Please enter my order for the books whose numbers are circled below:

102	103	104	105	106	107	108	111	112	113	118	121	123	126	129
130	132	133	134	135	136	137	138	139	140	141	142	145	146	147
148	149	150	151	152	153	154	155	156	157	158				

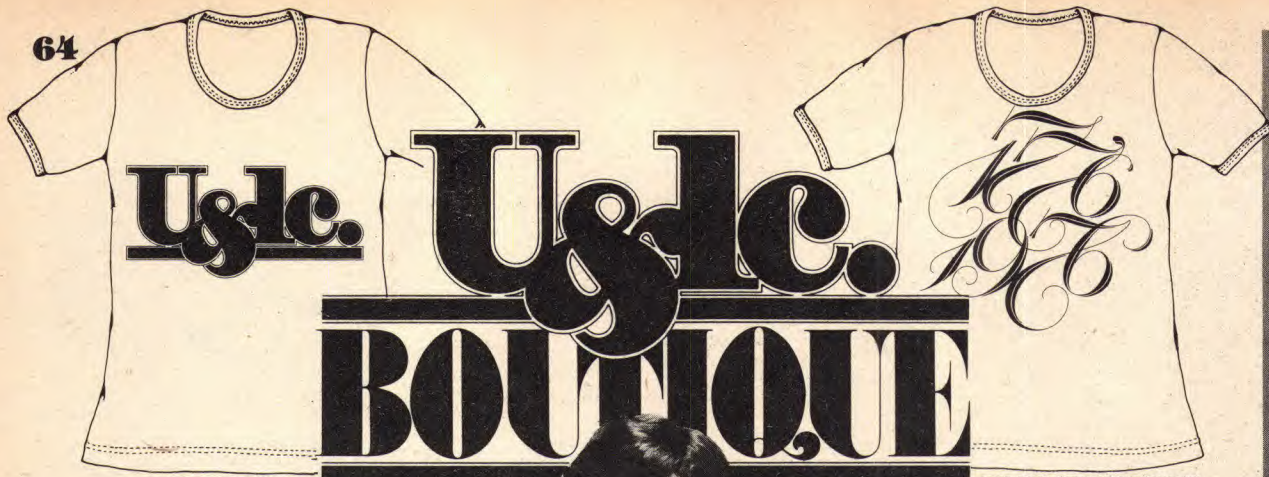
New York residents add sales tax. Shipments out of the United States, add 5%. Books are not on display at UGlc's offices.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please Print



U&lc. GREEN ON WHITE

1776-1976, RED AND BLUE ON WHITE

U&lc. BOUTIQUE



PEACE, PURPLE ON WHITE



LOVE, RED ON WHITE



JOY, OCHRE ON WHITE



OH! AH! BLACK ON WHITE (FRONT AND BACK)



GO TO HELL, RED ON WHITE



AVANT GARDE, BLACK ON WHITE

**COLD WEATHER'S COMING!
OUR T-SHIRTS ARE NOW
SWEATSHIRTS. FILL OUT
THE ORDER FORM BELOW
FOR EITHER OR BOTH.**

These designs are by Herb Lubalin and Tom Carnase. Sweatshirts are 50/50% (cotton, acrylic) with long sleeves. T-shirts are 50% polyester, 50% cotton. Designs and fabrics are washable, colorfast. Shrinkage 3-5%. Sweatshirt sizes for men S (34-36), M (38-40), L (42-44), XL (46-48). Ladies order men's small or medium. T-shirt sizes for women Jr. sizes S (5-7), M (9-11), L (13-15), XL (17-19). T-shirt sizes for men S (34-36), M (38-40), L (42-44), XL (46-48).



ORDER FORM: (PLEASE ENTER QUANTITY IN APPROPRIATE BOXES)

	T-SHIRTS WOMEN'S JR.				T-SHIRTS MEN'S				SWEATSHIRTS				ITEM TOTAL	
	S	M	L	XL	S	M	L	XL	S	M	L	XL		
Second price is for Sweatshirts														
U&lc @ \$7.00; \$9.00														\$
JOY @ \$7.00; \$9.00														\$
PEACE @ \$7.00; \$9.00														\$
LOVE @ \$7.00; \$9.00														\$
1776/1976 @ \$10.50; \$12.50														\$
GO TO HELL @ \$7.00; \$9.00														\$
AVANT GARDE @ \$7.00; \$9.00														\$
OH! AH! @ \$10.50; \$12.50														\$
Sub Total														\$

New York State residents, please add sales tax

Postage and mailing: US and Canada please add \$1 for first shirt, 50¢ for each additional shirt. Foreign countries add \$3 for first shirt and \$1 for each additional.

Total of check enclosed

Please make checks payable to: U&lc Boutique
Mail order form and check to:
U&lc Boutique
216 East 45th Street, New York, N.Y. 10017

SHIP TO: (PLEASE PRINT)

NAME _____

STREET ADDRESS _____

CITY _____ STATE _____ ZIP _____

COUNTRY _____

Please allow up to six weeks for delivery.

**MOVING?
CHANGE OF
ADDRESS:
SEND THIS LABEL
(OR COPY OF IT)
WITH YOUR
CORRECTIONS
TO: U&LC
216 EAST
45 STREET
NEW YORK
N.Y. 10017**

3.4
June